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PRICE 10 CENTS.

THE METROPOLITAN MUSEUM OF ART.

HAND-BOOK No. 10.

THE
HEBER R. BISHOP
COLLECTION OF JADE
AND OTHER
HARD STONES.

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INTRODUCTION.

JADE is a name popularly given to several distinct kinds of ornamental stones of tough compact texture and of color varying from nearly white to a very dark green, which have been used from the earliest times in worked forms as weapons, utensils, ornaments and decorative objects. Scientifically, however, the term is restricted to the two minerals Jadeite and Nephrite, and to Chloromelanite, a variety of jadeite rich in iron, of dark color and high specific gravity,

These are chemically quite distinct substances, but notwithstanding this fact they are strikingly alike in many of their properties. Both are hard and compact, and usually of distinctly fibrous texture, owing to which they are exceedingly tough, and may be carved into very delicate forms. Both are more or less translucent in most of their varieties, and are of various colors, although shades of green are most characteristic for both. In thin sections all varieties of both minerals appear nearly or entirely colorless and quite transparent. Both are susceptible of taking a high polish, and the polished surfaces frequently exhibit a very characteristic sheen. But in addition to the many characters shared by both minerals, each has properties peculiar to itself which may be briefly stated.

Jadeite is a silicate of aluminum and sodium. It almost always contains in addition small quantities of iron, calcium, and magnesium; in the variety called Chloromelanite the iron amounts to as much as ten per cent. Its chemical composition and crystalline character make it a member of the pyroxene group of minerals. It occurs rarely in distinct crystals, its usual form being a massive crystalline aggregate of closely-felted fibres or granules. Its hardness is about 7, or that of quartz. Its specific gravity is close to 3.33. It fuses readily before the blowpipe to a clear glass, and is not decomposed by hydrochloric acid until after having been fused. The color is

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highly diversified, exhibiting an almost indefinite variety of shades and tints. The commoner colors are, however, tones of white and various shades of green. Pure white is not common, but grayish, greenish, bluish, or yellowish white tones are frequent. A pale lavender color is highly prized. Many shades of green occur, but emerald green, the *fei-ts'ui* of the Chinese, is the most highly prized both for its beauty and its rarity. The variety called Chloromelanite is of dark green color, often appearing quite black except in the thinnest splinters.

Nephrite is a silicate of calcium and magnesium, with generally a small amount of iron replacing magnesium. It belongs to the amphibole group of minerals, being identical in composition with the minerals tremolite and actinolite of that group. It is distinguished from them solely by its structure, which is always that of a closely felted, compact aggregate of fine fibres, never in discrete crystals as are those minerals. Its hardness is 6.5, and its specific gravity close to 3.0. It fuses with some difficulty to a greenish glass, and is not decomposed by hydrochloric acid. The color of nephrite varies almost as widely as does that of jadeite, but is characterized by the greater frequency of darker shades of green. White is much more frequent than in jadeite, yet similarly pure white is rare. Very faint tones of greenish, bluish, and grayish white are more common. Pale yellow of waxy aspect is exceedingly rare, as is also gray. The most typical color is some shade of green.

It is evident from this brief outline of the characteristics of jadeite and nephrite that the strong resemblance which has caused them to be classed together under the common name of Jade is due to comparatively superficial characters; but the certain discrimination between them often requires a more or less complete investigation of all their properties, chemical and physical. This discrimination becomes the more difficult owing to the fact that the two substances not infrequently occur intermixed in the same specimen, the nephrite having been formed from the jadeite by a gradual alteration of its chemical and physical constitution. In such cases it is by means of the study of thin sections with the microscope that it is alone possible to discover the true nature of the mineral.

Although jade objects are widespread and their number very considerable, and though the use of this material goes back to the Stone Age, yet less than a dozen localities are known where the mineral occurs *in situ*, and a few more where it has been found as rough blocks which have been transported from their original situations by river or glacial action. This state of affairs is somewhat remarkable in view of the peculiar qualities of jade—its toughness and composition, which offer great resistance to destruction by meteoric and other agencies, and its often striking coloration, which one might expect would lead to its easy discovery. One of the greatest sources of jadeite, and the locality which has been best studied, are the quarries found in Upper Burma, in the Kachin Country, near the junction of the Chindwin and Uru Rivers. This locality has been described thoroughly by Dr. Fritz Noetling and others who visited it. India and Tibet are also said to contain quarries, but it is difficult, and has so far been impossible, to ascertain the locality or even the existence of quarries or other sources. It is quite possible that the material said to come from these countries is really from Burma. The jadeite of Mexico and Central America is so different from that of any other locality that it is quite reasonable to assume that the mineral will some time be found there, though up to the present time no locality has been discovered.

Nephrite is more common. The quarries of the K'un Lun Mountains of Turkistan are among the most important in the world, and are apparently the longest known. They are also well known geologically, and have been investigated by several modern travellers. The occurrence of jade in China proper (that is, the eighteen provinces) is as yet somewhat uncertain, though there is evidence which points to its presence. The large number of jade objects from this country are in the vast majority of cases undoubtedly made of nephrite from Turkistan and of jadeite from Burma. The fact that nephrite occurs in Siberia has long been known, but it is only within the last few years that it has undeniably been found *in situ*. The discoveries of Professor L. von Jaczewski along the Onot, Chara Shelga, and other rivers is proof conclusive. In Europe boulders and worked objects have been found for many years, but

it was not until 1884 that a locality was discovered—at Jordansmühl and at Reichenstein. The mammoth block in the Collection (No. 134) was obtained at the former place in 1899. Apart from these two localities, nephrite has never been discovered *in situ* in Europe, although it is very probable that it will eventually be found among the metamorphic regions. North America has a well known locality in the Jade Mountain of Alaska, and several boulders have been found in the Fraser River region of British Columbia and in the State of Washington, in the United States. New Zealand and New Caledonia also have localities where nephrite occurs *in situ*, the natives having used the material for ages.

It is decidedly unfortunate that all of these known localities, except Siberia, are in regions difficult of access, and in which the geological conditions are comparatively little known.

That jade was highly prized by prehistoric man as a material for his implements, weapons, and ornaments for his person, is very evident. As a material for implements it was undoubtedly selected because, like well tempered steel, it possesses in finely adjusted proportions the qualities of toughness and hardness which are essential in a first-class cutting implement; while its apparent scarcity and the beauty and enduring quality of the finished tool would enormously enhance its value in the eyes of its owner. The axes, hatchets, adzes, chisels, knives, etc., are found in nearly every part of the world where prehistoric remains have been discovered; and the great care bestowed upon their manufacture is evidence of the high appreciation in which the material was held. The Collection is peculiarly fortunate in having such a complete variety of specimens from all the different finding-places. The lake dwellings of Switzerland are particularly well represented, while France, Alaska, British Columbia, Central America, New Zealand, and China furnish examples which it would be impossible to duplicate. One cannot help remarking the generally small size of these objects. It would be hard to believe that objects so small could have been used by prehistoric man as effective implements, did we not know that at the present day many aboriginal peoples have no better tools, and that with them, generally with the assistance of fire, great trees are cut down and hollowed out into canoes. But such was their use.

Another class of prehistoric objects are those worn on the person as ornaments, amulets, pendants, etc. Those from Mexico and Central America are mostly beads and pendants of various kinds, though some were used as labrets and ear-ornaments, and occasionally a small idol is found. In New Zealand a favorite pendant is the *hei-tiki*, an object in the form of a grotesque squat human figure which was worn suspended from the neck as a memento of some dead ancestor. They were highly prized, and handed down from generation to generation.

China is pre-eminently the country of jade, and the Chinese have been from the earliest times the most enthusiastic admirers of the mineral. They esteem it as more precious than jewels, more valuable than gold or silver, and it is always classed by them as the first of precious stones. It ranks unquestionably with them as the most perfect material in creation, and as the most beautiful substance in which the thought of man can be embodied. This is shown by the frequent reference to it in the classical books and in the early annals. The most important vessels, in the earliest times of which we have any record, were made of jade. In later times the respect of ancient rites which distinguishes the Chinese has contributed to preserve for jade the character of being the most precious and imperishable of materials, with which it was endowed from the very first days of Chinese art. It was prized not only for the vague translucency of the material and the delicate work and finish of which it was susceptible, but also for the refined pleasure of handling a substance which was at the same time firm and unctuous, giving a sensation to the touch which has been compared to that which the patina of a beautiful bronze gives to the eye. The Chinese artist is seen at his best in his delineations of birds and flowers, and the carver of jade and other hard stones is no exception to the rule. The Collection shows everywhere how surprisingly the glyptic artist has succeeded in rendering the soft flexibility of the lotus, the yielding pulp of a bursting magnolia, the graceful elegance of floral spray and foliage. The Collection is remarkable for the number of pieces which have come from the imperial palaces at Peking. These are often to be distinguished by the special character of the designs, in accordance, for example, with the strict sumptuary

laws of the Chinese which restrict the phoenix and the five-clawed dragon to objects intended for the decoration of the palace or the personal use of the emperor. While the various points of technique involved in the fabrication of jade can best be attested by a minute examination of an individual piece, the infinite variety of form, in connection with the use of the object and the motive of its decoration, can only be appreciated by a general inspection of the Collection as a whole. This, ranging as it does over the whole field of Chinese art, often throws light upon contemporary work in carved wood, bronze and pottery, although at the same time it requires some little knowledge of these sister arts for its complete comprehension.

The Chinese had cut jade for ages, but never ornamented it except by sculpture. But when it was introduced into India the native jewellers, with their quick eye for color, at once saw what a perfect ground it afforded for mounting precious stones, and they were the first to encrust them on jade. The most precious materials, rubies, diamonds, emeralds, etc., were inlaid in jade of various colors, which was cut in delicate openwork and adorned with enamels. Truly the old Delhi work in cut and gem-encrusted jade is priceless. While jewelled jade is a striking type of the luxurious magnificence of the Mongol empire, there is something about the plainly sculptured jade of the period which appeals more keenly to the artistic eye. The graceful lines of the form and the perfect finish of the workmanship of the period combine to give a vivid impression of the intrinsic beauty of the material. India is well represented in the Collection by a long series of artistic jades, some plainly carved and others inlaid with jewels.

It is only in late years that the lapidaries of Europe have begun to employ jade as a material for artistic work. Probably the finest specimen of modern work in jade is the elaborate paper knife in the Collection (No. 802), which was cut in Paris from a large waterworn block of New Zealand nephrite. The imperial glyptic works at St. Petersburg also have turned out some magnificent vases and other objects. The specimens of modern work in the Collection show the capabilities of the several varieties of jade as media for fine lapidary work.

THE COLLECTION.

The Collection has been arranged and catalogued under the three main headings:

- I. MINERALOGICAL, or crude fragments, boulders, pebbles, etc.
- II. ARCHÆOLOGICAL, consisting of implements, weapons, partially worked pieces, and such ornamental and ceremonial objects as were used by the ancient or prehistoric peoples of the countries from which they come.
- III. ART OBJECTS, embracing the many specimens, principally from China and India, which form the bulk of the Collection, so artistically designed by the lapidary craftsman.

Under this last section there has been added a collection of Rock Crystal, Agate, and other hard stones beautifully carved, and showing a degree of artistic ability equal in all respects to that exhibited in the jade carvings.

MINERALOGICAL.

The Mineralogical Series includes not only fragments of crude jade from mines or quarries, and boulders and pebbles from the beds of jade-producing rivers, but also pieces removed from objects of worked jade for the purposes of chemical analysis and other scientific research. Every continent except Africa is represented in the various localities. The list of countries is to a certain extent tentative, as indicated by several notes of interrogation, which are attached to their names when it has been impossible to trace out the original source of the specimens.

BURMA.

This is the country par excellence of jadeite, and is the only known locality where the mineral is found *in situ*.

1. SMALL FRAGMENT from mines of Tammaw, Upper Burma. Collected by Dr. Fritz Noettling in 1892, and presented to the Collection by Dr. Max Bauer.
2. THICK, FLAT SECTION, showing the beautiful coloring.
3. SMALL ANGULAR FRAGMENT of mottled gray and green.
4. FRAGMENT of a much-weathered boulder.
5. SMALL ANGULAR FRAGMENT.
6. LARGE CUT SECTION, weathered at one end, with large crystals.
7. SMALL BLOCK, highly polished on two sides.
8. SECTION OF A PEBBLE with a reddish "skin," highly polished all over.
9. FRAGMENT of a rough earth-covered piece.
10. ROUGH FRAGMENT with black veinings running through the centre.
11. CUT FRAGMENT, polished on two sides.
12. SECTION OF BOULDER, much weathered and stained throughout.
13. SECTION OF BOULDER, with reddish brown "skin."
14. SMALL FRAGMENT.
- 15-16. TWO SLABS from rough block, one showing the original outer surface.
17. ROUND PIECE, probably part of the core of a cylinder.
18. ROUGH FRAGMENT, a mixture of jadeite and amphibole.
19. SMALL ROUGH PIECE, with an inclusion resembling marmolite.
20. SMALL FRAGMENT, with nephrite inclusions.
21. SMALL CUT PIECE, the material slightly altered by hydration.
22. ROUGH FRAGMENT, the material altered by hydration, and with inclusions of chromite.

YUNNAN (probably Burma).

23 to 40. These eighteen specimens, some rough and some partly worked fragments, were procured for the Collection from a Mohammedan dealer in Shanghai, China, who stated that they came from "Yunnan." This name was probably given to them from the fact that dealers bringing the material to China must all cross this province, it being nearest to the jade-producing districts of Burma. But there is no doubt that it came from Burma. The material is very pure jadeite, almost entirely free from inclusions of other minerals.

CHINA (probably Burma).

This heading is given to the following five specimens because they are portions of pieces of jadeite worked in China from material which undoubtedly came from Burma.

41. PART OF A CIRCULAR MEDALLION.
42. PART OF A SMALL PENDANT.
43. PART OF A SMALL PENDANT.
44. BEADS AND SLIDE. The greater portion of one bead has been used for scientific study.
45. TWO BEADS, one broken to show structure. Presented to the Collection by Professor A. Damour, who was the first to discover the difference between nephrite and jadeite, and gave to the latter its name.

TIBET (said to be).

Tibet is the country from which the following specimens are stated to have come, but no definite locality having been furnished, the words "said to be" have been added. It is quite possible that Little Tibet, in Indo-China, is the real locality.

46. FRAGMENT OF A BOULDER.
47. THIN SLAB of opaque amethystine color.
48. THIN SLAB of light grayish green color.
49. SMALL SQUARE SLAB. Presented by Professor Damour.
50. SMALL FRAGMENT with reddish inclusions. Presented by Professor E. Cohen.

- 51-54. FOUR FRAGMENTS of lavender colored jadeite, the outer parts showing the results of weathering or water-action. They originally formed part of the mass from which the little statuette of Venus de Milo (No. 799) was sculptured.
55. SMALL ANGULAR FRAGMENT of mottled bluish green color.
56. THIN SLAB of a boulder or weathered mass.
57. SMALL FRAGMENT consisting of a mixture of jadeite, plagioclase and nephelite. Presented by Dr. Max Bauer.
58. SMALL THIN SLAB presented by Professor Damour, who labelled it "Jadeite passing into Chloromelanite." The locality was not given.

INDIA (?)

59. PART OF TOP OF A SWORD-SCABBARD. The material is nephrite and the workmanship Indian, but we have no knowledge of the provenance of the material.

EASTERN or CHINESE TURKISTAN.

This province is to-day and always has been the chief source of production of the nephrite worked in China and in India. The following specimens embrace a wide variety of colors and represent the locality exceedingly well:

60. EIGHTEEN SMALL PEBBLES from rivers in Khotan.
- 61-63. THREE SMALL PEBBLES, found by Dr. Sven Hédin, the famous Swedish traveller, in an old bed of the Yurung-kash or "White Jade River," in Khotan, and presented by him to the Collection.
64. SMALL FRAGMENT from a larger specimen found by the noted traveller Herman von Schlagintweit in the jade quarries near Gulbaschen. Presented to the Collection by Professor Ernst Weinschenck.
65. TWENTY-ONE PEBBLES from river-beds in Khotan.
66. TWENTY-ONE LARGE PEBBLES from river-beds in Khotan.
67. LONG SECTION of the outer part of a weathered mass.
68. SECTION OF A WHITE BOULDER, showing the remarkable natural polish of the surface by water action.

69. SECTION of a water-worn boulder with brown stainings.
70. FRAGMENT from the exterior of a water-worn weathered boulder from the Valley of the Tunga, Eastern Pamirs. Presented to the Collection by Professor J. W. von Muschketow.
71. ROUGH FRAGMENT.
72. ANGULAR FRAGMENT.
73. SECTION OF GREEN PEBBLE FROM BARKUL, showing natural polish by water action, and the beautiful structure of the material when highly polished.
74. SMALL WATERWORN PEBBLE from Barkul.
75. ANGULAR FRAGMENT from the Raskam-Darya, a tributary of the Yarkand River. Presented by Professor J. W. von Muschketow.
76. PART OF A BOULDER from Barkul.
77. TINY FRAGMENT of the great monolith on the tomb of Tamerlane in the Gur Emir mosque at Samarkand.
78. LARGE GREEN BLOCK from Barkul or Manas. It was probably used as a temple ornament, as traces of red lacquer and gold still remain on both faces.
79. SECTION OF A BOULDER of the kind of nephrite known to the Chinese as *mo-yu*, or "ink-jade."

CHINA (possibly Turkistan).

The specimens under this heading comprise fragments of carved objects from which pieces have been removed for study, and fragments of crude material said to have come from different provinces in China. But as up to the present time no jade has been found *in situ* in China proper, and the principal source of nephrite is Turkistan, we attribute the locality of these specimens to "China, possibly Turkistan."

80. FRAGMENT OF A MEDALLION.
81. PORTION OF A WORKED OBJECT.
82. PORTION OF A MEDALLION.
83. FRAGMENT OF A PENDANT.
84. FRAGMENT OF A WORKED OBJECT.
- 85-88. FOUR PEBBLES said to have been found in the bed of the Liuyang River, in Southern China.

- 89-95. A series of seven specimens of yellow and greenish-yellow nephrite said to have been found in Honan, a province of Northern China. No definite finding-place is given, however, and they possibly come from Turkistan. The material is very interesting, on account of the color and traces of decomposition.
96. BOULDER from which a large portion has been removed for study.
97. PART OF A BOULDER.
98. CYLINDRICAL FRAGMENT.
99. POLISHED SLAB.
100. SECTION OF BOULDER called by the Chinese *Yun pi-yu*, or "Yunnan moss-green jade," and said to have come from Yunnan.

SIBERIA.

This locality as a source of nephrite is well known. This is due to the labors of two scientific expeditions sent out from St. Petersburg—the first in the middle of the nineteenth century under Permiken, the second under Jaczewski, in 1896. The latter has furnished most of the specimens representing Siberia.

101. SMALL FRAGMENT from the Chara-Shelga River, Kitoi Alps.
102. PART OF A WEATHERED BOULDER.
103. SECTION OF A SMALL BOULDER, portions much altered by weathering.
104. FRAGMENT of a boulder from the Belaja River, near Irkutsk.
105. FRAGMENT OF A LARGE BOULDER.
106. SMALL FRAGMENT of a boulder found in the vicinity of Lake Baikal.
107. ROUGH FRAGMENT from the Onot River.
108. SMALL FRAGMENT from the banks of the Chara-Shelga.
109. OUTER SLAB from a weathered mass. Onot River.
110. A LARGE THIN SLAB of beautifully translucent material, veined and banded in all directions. Cut in St. Petersburg.
111. ROUGH FRAGMENT of primary nephrite. Kitoi Alps.
112. ROUGH FRAGMENT of a boulder.

- 113. THICK SECTION of a waterworn boulder. Onot River.
- 114. PART OF EXTERIOR of a weathered boulder.
- 115. SECTION OF BOULDER. Onot River.
- 116. LARGE ROUGH MASS.
- 117. ROUGH FRAGMENT, showing beautiful polish.
- 118. ROUGH FRAGMENT.
- 119. PORTION OF A WATERWORN BOULDER, one highly polished face showing the beautiful color and homogeneous character of the material.
- 120. SMALL THIN FRAGMENT, highly polished on both sides.
- 121. SMALL FRAGMENT. Onot River.
- 122. OBLONG FRAGMENT from outer edge of boulder.
- 123. LARGE FLAT FRAGMENT.
- 124. HALF OF A LONG BOULDER, showing polish and stainings due to water action.
- 125. SECTION OF A WATERWORN BOULDER.
- 126. THICK SECTION of a rough mass. Onot River.
- 127. FRAGMENT OF A BOULDER.
- 128. FRAGMENT OF A MUCH WEATHERED BOULDER.
- 129. PART OF A BOULDER.
- 130. SECTION OF A ROUGH MASS.
- 131. CROSS-SECTION OF A BOULDER from the River Wilna.
- 132. OBLONG FRAGMENT. Onot River.
- 133. PART OF A BOULDER, very dark green.

EUROPE.

Europe is remarkably well represented by specimens from several localities.

- 134. A HUGE BLOCK, weighing 2,140 kilos, discovered in 1899 by Mr. George F. Kunz, in a stone quarry near the village of Jordansmühl, Silesia, Germany. Several specimens have been detached from different parts of the block and subjected to various tests. Nos. 134*A* and 134*B* are from one end and show much alteration, but No. 134*C*, from the other end of the block, shows the beautiful quality of the almost pure nephrite.
- 135-143. ARE FRAGMENTS picked up at different times in the same quarry at Jordansmühl. They were undoubtedly originally part of the large block.
- 144-147. FOUR FRAGMENTS of nephrite found at Reichenstein,

a few miles from Jordansmühl, in Silesia. The material is quite different from that found at Jordansmühl, however. No. 147 is particularly interesting on account of being thickly interspersed with minute crystals of arsenopyrite, and is a beautiful specimen.

148. FRAGMENT of a polished block found in the peat bog at Schwemsal, near Düben, Prussian Saxony.
149. TINY FRAGMENT of a jadeite axe found in 1885, near an ancient settlement in the forest of Lengyel, Tolna, Hungary. Presented by Professor F. Berwerth, of the Museum at Munich, where the original now is.
150. FRAGMENT of nephrite found among the remains of one of the pile dwellings of Lake Neuchâtel.

NORTH AMERICA.

151. A PEBBLE found on the beach near Marietta, mouth of the Nooksak River, State of Washington, United States.
152. A PEBBLE found on top of a sand hill between the Fraser and Thompson Rivers, Lytton, British Columbia. Presented to the Collection by Morris K. Jesup, Esq.
153. CRUDE FRAGMENT from the vicinity of Jade Mountain, Alaska.
154. SMALL FRAGMENT.
155. CRUDE FRAGMENT from Jade Mountain.
156. FRAGMENT, partially worked, from Kotzebue Sound.
157. A PEBBLE found in Sulphur Creek, about forty miles from Dawson, in the Yukon district of the Klondike.
158. PORTION OF A BLOCK from Jade Mountain. Presented to the Collection by Lieutenant-Commander George E. M. Stoney, U. S. N., who discovered this mountain.

NEW ZEALAND.

The New Zealand specimens are types of the several shades of nephrite found there, which are distinguished for the rich deep tones of coloring and for the fine, unctuous lustre of their surface when polished.

159. THIN SLAB of light green color, highly polished.
160. SMALL SLAB of remarkably pure nephrite.
161. CROSS SECTION OF A BOULDER, highly polished, showing beautifully the structure of the material.

162. FRAGMENT OF A BOULDER.
 163. ANGULAR FRAGMENT.
 164. SMALL FRAGMENT.
 165. ANGULAR FRAGMENT, showing on one face the beautiful and remarkably rich oily-green polish to which the material is susceptible.
 166. SMALL THIN SLAB of dark green material.
 167. SMALL TABLET of very dark green color.

ARCHAEOLOGICAL.

The Archæological part of the Collection has been classified under the following headings:

IMPLEMENTS,
 WEAPONS,
 PARTIALLY WORKED PIECES,
 CASTS FROM EUROPEAN MUSEUMS,
 ORNAMENTS AND CEREMONIAL OBJECTS.

IMPLEMENTS.

It has been customary to designate as "celts" all objects included in this class. A study of the Collection, however, shows so many different forms classed under this name that some differentiation is both necessary and possible. So an attempt has been made to separate the specimens into axes, adzes, hatchets, knives, chisels, etc. They are arranged under the names of the countries from which they come. Those from Switzerland, France, China, Mexico and Guatemala date from the neolithic period, and are classed as Prehistoric. Those from British Columbia, Alaska and New Zealand are described as Aboriginal, because jade has continued to be used in these countries from an unknown antiquity up to quite modern times. All, however, are prehistoric in the sense of being anterior to any knowledge of history in the several localities.

SWITZERLAND.

The prehistoric implements from the ruins of the Swiss lake dwellings are arranged according to their several localities when known. In their material the three varieties of jade—jadeite, chloromelanite, and nephrite—are all represented.

168. SMALL HATCHET, set in a short deerhorn holder. Jadeite.
169. HATCHET, found in a peat-bog near Robenhausen, on Lake Pfaffikon. Chloromelanite.
170. SMALL HATCHET. Chloromelanite. Presented by Professor A. Damour.
171. TINY KNIFE, (?) set in a perforated and slightly ornamented deerhorn handle. Nephrite.

(*Lake Neuchatel.*)

172. THICK FLAT HATCHET in a polished deerhorn holder, the upper part of which has been shaped to fit into a handle. Jadeite.
173. SMALL HATCHET, from near Yverdon. Jadeite.
174. HATCHET. Jadeite.
175. SMALL HATCHET. Jadeite.
176. DARK GREEN HATCHET. Jadeite.
177. DARK GREEN HATCHET, a portion removed for study. Jadeite.
178. SMALL FLAT HATCHET. Chloromelanite.
179. WEDGE-SHAPED HATCHET, unfinished. Nephrite.
180. SMALL FLAT HATCHET, of interesting structure. A portion removed for study. Nephrite.
181. SMALL HATCHET, showing effects of heat. Nephrite.
182. HATCHET, showing cutting marks. Portion removed for study. Nephrite.
183. HATCHET, with a beautiful sheen. Portion removed for study. Nephrite.
184. SMALL THICK HATCHET, showing result of fire action. Nephrite.
185. SMALL FLAT HATCHET. Chloromelanite.
186. SMALL THICK CHISEL. Nephrite.
187. SMALL CHISEL. Color due to weathering or fire action. Nephrite.
188. LONG CHISEL. Portion removed for study. Jadeite.
189. SMALL THICK KNIFE, set in a long deerhorn holder. Nephrite.
190. VERY SMALL KNIFE. Nephrite.
191. THICK KNIFE. Nephrite.
192. SMALL KNIFE. The material, nephrite, much altered.

193. ROUGH KNIFE, only partially worked, from outer part of a fragment. Nephrite.
194. SMALL KNIFE. Very light jadeite of calcined appearance.
195. SMALL, THICK KNIFE, showing methods of shaping. Nephrite.

(*Lake Biemme.*)

196. KNIFE, in deerhorn handle, found near Locraz. Jadeite.
197. SMALL KNIFE in long deerhorn handle, found near Locraz. Nephrite.

(*Lake Constance.*)

198. HATCHET, the surface completely altered by fire. Nephrite.
199. HATCHET, greatly altered by weathering or fire action. Nephrite.
200. LONG HATCHET, very dark green jadeite.
201. HATCHET, found near Wallhausen. Much altered. Nephrite.
202. THICK HATCHET, found near Wallhausen. Jadeite.
203. LONG KNIFE. Nephrite.
204. SMALL, THICK KNIFE, found near Maurach. On account of its color the name Rhodonephrite was applied to it by Dr. Ludwig Leiner, Curator of the Rosgarten Museum, at Constance, who presented it to the Collection.
205. THIN, FLAT KNIFE, found near Bodman. Nephrite.

FRANCE.

The prehistoric implements from France come from several localities in different parts of the country, where they are generally found in ancient tombs. Jadeite predominates.

206. LONG KNIFE. Jadeite in which small crystals of esonite garnets are included.
207. HATCHET from Brittany. Highly polished. Chloromelanite.
208. SHORT HATCHET from Alzonne. Jadeite.
209. SMALL HATCHET from Alzonne. Jadeite.
210. SMALL FLAT HATCHET from Alzonne. Chloromelanite.

211. SHORT, THICK KNIFE, from Alzonne. The color possibly due to weathering. Nephrite.
212. HATCHET, from Authon. Jadeite.
213. ROUGHENED HATCHET, from Puylaurens. Jadeite with many included garnets.
214. SMALL, THICK CHISEL, from Bonniéux, Vaucluse, Jadeite.
215. HATCHET, from St. Julian, Haute Garonne. Jadeite, with possible garnet inclusions.
216. HATCHET, from St. Julian. Jadeite, with garnet inclusions.
217. HATCHET, from St. Julian. Jadeite, with many essonite garnets.
218. LONG HATCHET, from St. Julian. Jadeite.

MEXICO AND CENTRAL AMERICA.

The material of the implements and tools from these countries and the West Indies is jadeite without exception.

219. LONG, THICK, NARROW IMPLEMENT, probably used as an axe. Very dark green jadeite. From Mexico. A portion removed for study.
220. SHORT, THICK CHISEL, from Mexico. Highly polished all over and pierced for probable use as an amulet.
221. CHISEL, from Mexico. Finely shaped and smoothed all over.
222. SMALL HATCHET, Guatemala.
223. PART OF A HATCHET, Guatemala.
224. THICK CHISEL, Guatemala.
225. WEDGE-SHAPED CUTTING IMPLEMENT, Guatemala.
226. HATCHET, from Jamaica, West Indies. Beautifully made and smoothed all over.
227. HATCHET, from West Indies. Highly polished all over, showing structure of material.

BRITISH COLUMBIA.

The series of aboriginal implements, or tools, from British Columbia are all fashioned out of nephrite of diverse shades of

green. In connection with these specimens attention may be directed to an interesting aboriginal tool for cutting grooves in nephrite (the gritstone numbered AA).

AA. A GRITSTONE, for cutting grooves in nephrite. Found at Lytton in 1897 by the Jesup North Pacific Expedition. Presented to the Collection with other specimens by Morris K. Jesup, Esq.

228. AXE, the color probably due to weathering.

229. ADZE.

230. LONG, NARROW HATCHET. Found on Nocola Lake. Presented by Morris K. Jesup.

231. SMALL, FLAT HATCHET.

232. HATCHET, of brilliant deep green color.

233. HATCHET, much broken at both ends.

234. SMALL CHISEL, a portion removed for study.

235. SHORT, THICK CHISEL.

236. SHORT KNIFE, showing alteration by heat.

237. WEDGE-SHAPED KNIFE, polished all over.

238. SMALL, STUMPY KNIFE, smoothed all over. Nearly black in color.

239. THICK KNIFE.

ALASKA.

The display of aboriginal implements from Alaska and the Bering Sea coast of Siberia is both extensive and comprehensive. The material is always nephrite, generally translucent and oily-green in color. The natives of this locality still use implements and tools similar to those included in the Collection, particularly the "Woman's knife," the scraper, and the knife-sharpener. Most of the specimens were procured for the Collection by Lieutenant George T. Emmons, U. S. N., during his many visits to the localities.

240. VERY ROUGH AXE, with an undefined cutting edge at both ends. Supposed to be of T'linkit origin. This and the following three show the methods of fashioning a tool out of a rough mass.

241. LARGE AXE, from Cape Prince of Wales.

242. ROUGH AXE, from Cape Prince of Wales.

243. PARTIALLY FORMED AXE, Cape Prince of Wales.

244. ADZE (Hootar), inserted into a bone holder to which a bone handle has been lashed with stout thongs of raw-hide. This is the manner in which most adzes were used. From Point Barrow.
245. ADZE.
246. LARGE ADZE. A fine specimen.
247. ADZE, in bone holder, from the vicinity of Fort Clarence.
248. SMALL ADZE, from Hotham Inlet.
249. ADZE, from Chatham Island. Presented by the U. S. National Museum.
250. SMALL, ROUGH ADZE, from Kotzebue Sound.
251. BROKEN ADZE, from near Sitka. Much altered by fire.
252. BROKEN ADZE, from Kotzebue Sound.
253. ROUGH ADZE.
254. LONG, NARROW ADZE, from Kotzebue Sound, showing manner in which it was detached from larger mass.
255. BROKEN ADZE, from Diomedé Island. Presented by U. S. National Museum.
256. ADZE.
257. HATCHET, from Bering Sea Coast, supposed to be of T'linkit origin.
258. THICK HATCHET, Kotzebue Sound. Shows two cutting edges.
259. FRAGMENT OF HATCHET, Sledge Island.
260. SMALL CHISEL, from the T'linkit tribe of Eskimos.
261. VERY SMALL KNIFE, for engraving purposes, Kotzebue Sound.
262. A SMALL SPLINTER, smoothed on one face and intended for use in carving wood, or the like.
263. KNIFE in a horn handle. For use by women in cutting up fish, skins, etc. Kotzebue Sound.
264. CHISEL-LIKE KNIFE, for engraving. Kotzebue Sound.
265. SMALL, ROUGH KNIFE, for engraving. Cape Prince of Wales.
266. WOMAN'S KNIFE. Cape Prince of Wales.
267. THIN, FLAT KNIFE. Cape Prince of Wales.
268. THIN, FLAT KNIFE. Cape Prince of Wales.
269. KNIFE-SHARPENER.
270. KNIFE-SHARPENER, Kotzebue Sound.

271. LONG KNIFE-SHARPENER. This specimen was carried by the wife of the Chief of the Selawik tribe of Indians. It was an heirloom, and was greatly valued.
272. KNIFE-SHARPENER, very translucent green. Kotzebue Sound.
273. SCRAPER. For de-hairing skins, etc. The modern holder is decorated with fishing and hunting scenes.
274. SCRAPER, the unique holder decorated with fishing and hunting scenes.
275. SCRAPER, in modern horn holder grooved to fit the hand. Cape Prince of Wales.
276. PICK, OR ROOT DIGGER. Point Barrow.
277. HARPOON HEAD. Modern bone mounting. Cape Prince of Wales.
278. HAND PESTLE, supposed to have been used for grinding gold dust, many particles of which still adhere to the larger end.
279. AXE. From the Tchuktchis, the reindeer people of the Bering Sea Coast of Siberia, opposite Fort Clarence, Alaska.
280. ADZE, Bering Sea Coast of Siberia.
281. HATCHET, Bering Sea Coast of Siberia.
282. CHISEL, Bering Sea Coast of Siberia. Pierced at upper end.
283. KNIFE, Bering Sea Coast of Siberia. Pierced at upper end.

NEW ZEALAND.

There is evidence that the natives of this country for many centuries have known and worked jade (nephrite). Many excellent specimens have been found, and investigations have shown that objects made of this material have been greatly prized and handed down from generation to generation as heirlooms.

284. BROAD AXE, smoothed all over.
285. LARGE AXE. An excellent specimen, said to have been the property of a noted Maori chieftain.
286. ADZE, set in a cloven wooden holder bound together by a cord composed of very fine vegetable fibre.

287. HATCHET, smoothed all over.
288. TWO SECTIONS OF A HATCHET, splendidly illustrating the methods used by the prehistoric lapidary in detaching one piece of jade from another.
289. AXE, from New Caledonia.
290. LONG, THICK AXE, from near the Huon Gulf, New Guinea.
291. HATCHET, from near the Huon Gulf, New Guinea.

CHINA.

The three interesting prehistoric implements from China are nephrite, and belong to the perforated class, being drilled through with holes. The Chinese regard these celts, which are often washed out of the ground in different parts of the country, as "thunder bolts," and wear them as amulets, either plain, or decorated for the purpose with appropriate mythological designs.

292. LONG, NARROW AXE, perforated near the upper end.
293. FLAT HATCHET. These are also known among the Chinese as "medicine spades," left by divine herbalists of ancient times who used them to dig up herbs, hence the name *yao-chan* (medicine spades).
294. THIN CLEAVER-SHAPED CUTTING IMPLEMENT, perforated at one end either for suspension when not in use or to aid in securing to a handle.

WEAPONS.

The three large specimens of jade from different parts of the world which come under this heading are set apart from the ordinary implements and tools of corresponding countries because they were intended for war and for no other purpose.

295. A WEAPON called *Nas-cah* by the Chimsian Indians of British Columbia, from whom it was obtained. It was used chiefly on certain ceremonial occasions.
296. A WARCLUB (*meré*) from New Zealand. The *meré* was the most famous weapon of the Maoris, and was made of different materials. Those of nephrite, however, were the most highly prized.

297. LARGE BATTLE AXE, from New Caledonia. Secured to an elaborately made handle. Certainly a very formidable weapon.
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PARTIALLY WORKED PIECES.

The two specimens classified under this heading are of special interest for the evidences they afford of the old methods of working jade.

298. AN ANCIENT WORKED FRAGMENT from Guatemala. Exceedingly interesting as showing that in pre-Columbian times crude jadeite existed in Guatemala or Mexico, that it was worked on the spot, and that the aborigines of these regions knew the use of the cylindrical drill.
299. A LARGE, PARTLY WORKED PIECE from New Zealand. Evidently a stock piece, showing several ground facets and saw-marks, and an arrested attempt to remove a long *kuru* or ear drop.
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CASTS.

In the earlier days of the Collection a number of casts were acquired from the European museums to fill up gaps in the archæological series. These gaps have been partly filled since that time by actual jade objects, yet the casts will be found interesting not only in themselves, but also from the light they throw on the history of the subject. They are exact reproductions, in color as well as in form, of the original specimens. These casts have been lettered A to U, to distinguish them from the objects of jade in the general series.

- A. CAST OF ROLLED PEBBLE (nephrite), said to have been found in 1880 in the bed of the river Sann, near St. Peter, Cilli, Styria. The original in the Museum Johanneum, Gratz.
- B. CAST OF ROLLED PEBBLE (nephrite), found in 1875 at the entrance to Lazarethgasse, Gratz, Styria. The original in the Museum Johanneum, Gratz.
- C. CAST OF FLAT HATCHET (jadeite), said to be from the island of Seeland, Denmark. The original in the Royal Museum at Cassel, Prussia.

- D. CAST OF LONG, FLAT HATCHET (jadeite), said to be from the island of Seeland, Denmark. The original in the Royal Museum at Cassel, Prussia.
- E. CAST OF LARGE, FLAT HATCHET (jadeite), from Cloppenburg, Oldenburg, Germany. The original in the Historical and Antiquarian Collection at Münster, Westphalia.
- F. CAST OF SMALL, FLAT HATCHET (chloromelanite), found in the vicinity of Zymslona, Posen. The original in the Museum at Breslau.
- G. CAST OF FLAT HATCHET (jadeite), found in 1830 near Erfurt, on the Bonifacius Mountain, Merseburg, Prussia. The original in the Historical and Antiquarian Collection at Erfurt.
- H. CAST OF LONG, FLAT HATCHET (chloromelanite), found on the Pfalzkyll Farm, near Trier, Germany. The original in the Provincial Museum at Trier.
- I. CAST OF LONG, THICK HATCHET (jadeite), from Saarburg, Trier. The original in the Provincial Museum at Trier.
- J. CAST OF FLAT HATCHET (jadeite), found at Borgholz, Warburg, Westphalia, in 1881. The original in the Museum at Münster.
- K. CAST OF LONG, FLAT HATCHET (jadeite), found near the Wehrden Chapel, Höxter, Westphalia, in 1831. The original in the Historical and Antiquarian Collection, Münster.
- L. CAST OF FLAT HATCHET (jadeite), from Münchpiffen, Saxe-Weimer. The original in the Ethnological Museum at Leipzig.
- M. CAST OF LONG FLAT HATCHET (jadeite), from Münchpiffen, near Allstedt, Saxe-Weimar. The original in the Ethnological Museum at Leipzig.
- N. CAST OF THICK HATCHET (jadeite), found at Dellach, Carinthia, Austria, in 1871. The original in the Collection of Prince Windischgrätz, in Vienna.
- O. CAST OF CHISEL-SHAPED HATCHET (jadeite), found on a mountainside near Merida, Estramadura, Spain. The original in the Museum at Dresden.
- P. CAST OF LONG, THICK HATCHET (jadeite), said to be of Mexican origin. The original in the Museum at Dresden.

- Q. CAST OF LONG, FLAT HATCHET (nephrite), supposed to be from New Zealand. The original in the Museum at Leipzig.
- R. CAST OF SMALL, THICK HATCHET (jadeite), from Humboldt's Bay, New Guinea. The original in the Museum at Dresden.
- S. CAST OF A STANDING FIGURE (jadeite), probably from Mexico. The original in the Imperial Museum, Vienna.
- T. CAST OF AN ENGRAVED CEREMONIAL CELT (jadeite). This is the celebrated "Leyden Plate," and was found near the Graziosa River, in St. Felipe, on the frontiers of Honduras and Guatemala. The original is in the Museum at Leyden, Holland.
- U. CAST OF AN ENGRAVED CEREMONIAL CELT (jadeite). This is the celebrated "Humboldt Celt." The original is in the Royal Museum at Berlin.

ORNAMENTS AND CEREMONIAL OBJECTS.

Under this heading are included that class of prehistoric objects in the Collection originally worn on the person as ornaments, amulets or badges of office. They are few in number, and are all from Mexico and Guatemala, except one piece from New Zealand. They consist principally of beads and pendants of various kinds—some are sculptured, but all are highly polished. Though most of the objects are said to have come from Mexico and Guatemala, they are undoubtedly of Mayan origin. The Mayas were the most civilized of all American races. They occupied Yucatan and vicinity, and their settlements extended to the Pacific, including many tribes in Guatemala and parts of Chiapas and Honduras. The height of their prosperity and influence was reached about a century before the Spanish conquerors invaded their soil, despoiled their cities, and lost for us the means by which we might have acquainted ourselves with the history of this interesting people. The material of the objects is jadeite.

300. SMALL, FLAT PENDANT, pierced in three places. Found on Mount Tacana, Guatemala.

301. SMALL ORNAMENT, broken at one corner. Carved on one face to represent "kin," the Mayan hieroglyph for "sun." Found on Mount Tacana.

302. SMALL, THICK PENDANT, carved through in two places; intended perhaps to represent a human head.
303. TINY MASK, carved in flat relief. A portion removed for study of material.
304. SMALL BEAD.
305. ROUND FIVE-LOBED BEAD.
306. LONG TUBULAR BEAD. A remarkably good example of Mexican drilling, and a typical specimen of Mexican jadeite.
307. EAR ORNAMENT. A fine example of Mexican lapidary work.
308. BEAD in the shape of a bird's head, with crooked, parrot-like beak. From the Hill of Texcotzingo, a few miles east of Texcoco, Mexico.
309. AMULET, bearing on its face a finely sculptured human head. A valuable and fine example of aboriginal art, and may with propriety be regarded as of Tzental-Mayan origin, although said to have been found in Guerrero, Mexico. It is remarkable alike for the unique character of the design, its well executed sculpture, its polish, and the hieroglyphic message on its back, which up to the present time no one has succeeded in translating. It is undoubtedly of high antiquity, but whether its true date should be a century or ten centuries before the discovery of America by Columbus we do not know, and at present have no means of finding out. Nor do we know the name of the person commemorated, as the Mayan script was incapable of expressing it.
310. THREE HUMAN TEETH, inlaid with jadeite. Found in a grave in Tacamaca, near Guadalajara, Jalisco, Mexico, together with the skeleton and skull to which they belonged. This was no unusual method of personal ornamentation, many examples being known of other materials being used for this purpose.
313. SMALL IDOL, found in a mound near Ocotlau, about twenty-five miles south of the city of Oaxaca, Mexico. A remarkably fine example of sculpture, the figure being perfect in all details and highly polished all over. An extremely valuable specimen of early Mexican lapidary art.
314. FRAGMENT OF A PENDANT, from Yucatan.

315. LARGE PENDANT, from New Zealand, in the form of a grotesque squat human figure, pierced at the top for suspension from the neck, hence the native name of *hei-tiki* "neck ornament." These objects were regarded by the native New Zealanders as mementos of dead ancestors, or of some one who had handled or worn it. They were handed down from generation to generation, and secretly buried in the earth when a family was about to become extinct. This is an unusually large and fine *hei-tiki*, fashioned out of a very pure piece of nephrite, and is a beautiful specimen of aboriginal lapidary work.

TOMB JADES.

A certain number of pieces have been separated from the general collection of art objects of China and grouped under the head of "Tomb Jades," because they exhibit evidences of decomposition of material and staining of surface such as would be produced by burial underground for a long period. The term is derived from the Chinese name "Han yü," which originally was applied to the jade which used in ancient times to be put into the mouth of a corpse before burial, and has had its meaning gradually extended to include all kinds of jade found in the present day in ancient tombs. In addition to objects purposely buried with the dead, there is included in this term all kinds of jade objects of ancient times discovered in the ground, however they may have been interred, whether accidentally engulfed by inundations or earthquakes, or intentionally hidden during rebellions or famines, and afterwards forgotten. It is, in fact, difficult to separate the two classes, as all kinds of vessels and precious objects of jade used in former times to be buried with the dead among their other most valuable possessions. The group of "tomb jades" in the Collection contains examples of many curious insignia of rank, amulets, sacrificial utensils, etc., and ranges in time from prehistoric periods down to the dynasties of the Sung, Yuan, and early Ming. Most of the pieces are to be attributed to the Han dynasty, which flourished from B. C. 206 to A. D. 220. The Chinese themselves cultivate the greatest reverence for antiquity, and they classify pieces of ancient jade as the rarest and

most precious of their archaic treasures. No collection of Chinese jade could be considered complete if it did not contain a certain proportion of these ancient specimens.

316. PART OF CHARIOT-WHEEL NAVE (Kang-t'ou). A Chinese work on ancient jade, *Ku Yu T'ou Fu*, "Illustrated Descriptions of Ancient Jade," published in 1176, figures many hubs similar to this and refers them to the three ancient dynasties (255-205 B. C.), so this object may properly be attributed to this time. They were used only upon the chariots of sovereign princes or nobles.
317. TABLET OF RANK (Kuei). An insignia of rank held in the hand of officials of ancient times. Date, previous to Han dynasty (206 B. C.).
318. LARGE SACRIFICIAL TABLET (Kuei Pi), intended to be held in the hand of the officiating priest during the worship of the sun, moon and stars. Ancient.
319. CIRCULAR PIERCED TABLET (Pi), in the form of the fish dragon (yu-ling), decorated in relief with mythological objects. Ancient.
320. ARCHAIC CELT (Yao Chan). Possibly originally used as a knife, but afterwards placed in the mouth of a corpse. Ancient.
321. TASSEL-SLIDE. Ancient.
322. ORNAMENTED CELT (Hua Chan), perforated with two holes, and covered with a carved decoration of mythological characters, the lower part only being plain. Date, before 206 B. C. A portion removed for study.
323. SMALL PERFORATED CELT, perforated near the top and bearing an engraved inscription—on one side *Hua Shih*, on the other *Sheng Ch'un*—meaning "May the Hua family flourish like spring." Ancient.
324. SMALL CELT (Hsiao Chan), perforated for use as an amulet, which were supposed to make the wearer invulnerable. Ancient.
325. SACRIFICIAL TABLET (Kuei Pi), one face carved in relief with five bats, symbols of the five kinds of happiness, flying in clouds; also four characters in archaic script, *Shang hsia ch'ien ku*—"The thousand ages of the Above and the Below." The Chinese call this Yü, but scientific examination determines it to be bowenite. Ancient.

326. AMULET (P'ei-ching). Ancient.
327. LARGE FLAT GONG (Ch'ing). On each face, carved in relief, are four of the eight mystic diagrams of ancient Chinese philosophy and divination. The upper border of the handle contains four antique Chinese characters, *Yuan-ting nien chih*—"Made in the reign of Yuan-ting" (B. C. 116-111).
328. SACRIFICIAL CUP, perfectly modelled and polished and carefully finished in every detail. The primitive character of the ornament and the graceful curves of the archaic form combine to show the antiquity of this rare object. Date, Han dynasty. (B. C. 206, A. D. 220.)
329. ARMLET (Cho-tzu), carved in relief outside with a pair of archaic dragons. Date, Han dynasty.
330. ARCHAIC THUMB-RING (Pan Chih). Date, Han dynasty. A portion removed for study.
331. ANCIENT SIGNET (Kang Mao), pierced through the middle to be attached to the girdle of an official of the Han dynasty, and engraved with an inscription in the ancient style of the period.
332. GIRDLE ORNAMENT (P'ei), carved in openwork relief with coiling dragons. Date, Han dynasty.
- 333-334. TWO SQUARE SEALS (Fang Yin). The lower surface of each contains four characters in antique script, that on No. 333 reading *Pi te ch'i lu*—"May high rank be attained"; that on No. 334 reading, "To be preserved by sons and grandsons." They have both been chipped and mended at the edges, and the lines of junction are ingeniously filled in by a coating of plaster. Date, Han dynasty.
335. HORN-SHAPED CUP (Chueh Pi), the entire exterior covered by a decoration of cloud scrolls. Date, T'ang dynasty (618-906 A. D.).
336. LOTUS-LEAF CUP (Ho-yeh P'ei), of charmingly natural design and finely polished inside and out. Date, T'ang dynasty.
337. LOTUS-LEAF VASE (Ho-yeh P'ing), boldly carved in the form of a large rolled-up lotus leaf bound with reeds into a bundle with other leaves, flowers and fruits. A remarkably bold and splendidly executed example of the jade-worker's skill. Date, about the thirteenth century.

338. GIRDLE APPENDAGE (Niu-tzu), the small figure of a tiger of square, solid form. On the forehead the Chinese character, *wang*, "King." Date, about the thirteenth century.
339. WINE POT (Chiu Hu), decorated with conventional floral scrolls of archaic design. Date, early Ming dynasty.
340. SACRIFICIAL VESSEL (Yi Lu), modelled in the form of an ancient Chinese bronze sacrificial vessel. Date unknown.
341. ENGRAVED CELT (Hua Chan), pierced for suspension. Date unknown.
- 342-344. THREE SIGNETS (T'u Shu), each carved on all faces with characters in archaic script. No. 344 broken to show material. Date unknown.
345. WINE CUP (Chiu P'ei), with a ring handle on one side surmounted by a grotesque winged head. Date unknown.
346. SACRIFICIAL VESSEL (Chiu Kuan), of upright quadrangular form, a boldly designed lizard-like dragon coiling round the handle. Date, early Ming dynasty.
347. CARVED BEAD (Magatama), used by the Japanese in early times, in connection with the kudatama or tubular bead, to form a necklace. They are found only in graves.

ART OBJECTS.

The remainder of the Collection, comprised under this heading, embraces all the many specimens of the several varieties of jade which have been artistically designed for ceremonial worship in temples or private shrines, for use in the studio of the artist or calligraphist, for the decoration of the cultured home of the Far Eastern virtuoso, for any of the manifold purposes, in short, for which the precious material has been utilized by the lapidary craftsman. He has occasionally lavished upon it the utmost resources of the glyptic art; as proved in China by the graceful lines and perfect polish of a flower vase whose elegant shape emphasizes the limpid purity of the medium in which it has been lovingly and patiently carved; as well as in India by the soft sheen of a perfectly rounded box which reflects and multiplies the rich effect of its jewelled decoration.

The art objects of the historical period have been arranged according to their places of manufacture, as follows:

- I. CHINA.
- II. INDIA.
- III. ANNAM.
- IV. EUROPE AND NEW ZEALAND.

CHINA.

The Chinese specimens include all art objects of jade from that country except the few carved pieces which have been separated from the rest and put among the "Tomb Jades." They have been divided into three classes, Carved Jades, Jewelled Jades, Jade Flowers and Fruit; and have been further classified as far as possible in chronological order, beginning with the Han dynasty (B. C. 206-A. D. 220), and extending down to the present time. It may be here stated that the period to which a particular piece is referred can only be taken as approximative when determined by the style of execution and other data. Certainty is only claimed in cases where an inscription is engraved, the author of which is known, or in those which are authentically marked with the title of the reign or year in which they were actually fabricated. Objects of jade of Chinese manufacture are rarely inscribed with a date outside the imperial workshops in the palace at Peking, so that the inscription of a "mark" under the foot of a piece may generally be taken to indicate that it was specially made for the use of the emperor whose reign is indicated. Some of the finest pieces in this collection came originally from the Yuan Ming Yuan, the summer palace of the emperors of China, situated near Peking, which was burned and sacked during the Anglo-French Expedition of 1860.

CARVED JADES.

348. HANGING BELL (Chung), of the form used in company with a gong, in the worship of all Chinese temples. Date, Han dynasty (206 B. C.-220 A. D.). The mount in modern. Nephrite.
349. MINIATURE BRUSH-POT (Pi T'ung), supposed to be of the Sung dynasty (960-1278). From the Imperial Summer Palace. Nephrite.

350. PERFORATED MEDALLION (Pi). Date, Sung dynasty (960-1278). Nephrite.
351. WINE JUG (Chiu Kuan). Date probably before Ming dynasty (1368-1644). Nephrite.
352. PAPERWEIGHT, in the form of a grotesque lion (Shih-tzu) sporting with an embroidered ball. The chief beauty of the piece is its charming combination of colors. Date, probably before Ming dynasty (1368-1644). Jadeite.
353. STORK (P'ai-tzu), resting with one foot on a rock and bearing in its beak a branch with two peaches, the Taoist emblem of marriage and immortality. Date, Ming dynasty (1368-1644). Jadeite.
354. SNUFF BOTTLE (Pi-yen Hu), slender and graceful in form. Date, Ming dynasty (1368-1644). Jadeite.
355. DEEP DISH (Hsi-tzu), for holding water on a writer's or an artist's table. An exceptionally choice piece on account of the great beauty and variety of colors. Date, Ming dynasty (1368-1644). Jadeite.
356. SMALL QUADRANGULAR VASE (Hsiao Fang P'ing), of wonderfully varied and beautiful coloring. Date, Ming dynasty (1368-1644). Jadeite.
357. ORNAMENTAL PENDANT (P'ai-tzu), carved in open-work with the design called by the Chinese *Yu t'iao lung mei*, "Fish leaping the Dragon-gate," and is emblematic of literary success. Date, Ming dynasty (1368-1644). Jadeite.
- 358-359. PAIR OF CUPS (Ch'a Kang), carved outside with a pair of dragons and a pair of phoenixes, executed in slight relief and delicately finished. From the Imperial Summer Palace. Date, Ming dynasty (1368-1644). Jadeite.
360. OVAL DISH (Hsi-tzu), designed to hold water for the writing table. The bottom inside is decorated with a spray of begonia, the leaves, flowers and buds carved in bold relief and undercut. A beautiful piece in form, color and finish. Date, Ming dynasty (1368-1644). Jadeite.
361. SMALL TRAY (Hsi-tzu), fashioned as a lotus leaf with the margin folded over at the two sides, a lotus thalamus projecting from the middle. Date, Ming dynasty (1368-1644). Jadeite.

362. PLUM-TREE VASE (Mei Hua P'ing), of bold design and primitive work, carved in the form of a blossoming trunk of a plum tree, with two birds perched upon the branches. One of the choicest pieces in the Collection. Date, Ming dynasty (1368-1644). Jadeite.
363. GOURD-SHAPED VASE (Hu Lu P'ing), fashioned in the shape of a double gourd, with branches of the vine spreading freely over the surface. Date, Ming dynasty (1368-1644). Jadeite.
364. VASE (P'ing), copied from the *Po ts'ai*, a tall, upright variety of the vegetable much grown and highly appreciated throughout Northern China, and commonly known as the "Shantung cabbage." Date, Ming dynasty (1368-1644). Jadeite.
365. SNUFF BOTTLE (Pi-yen Hu), of finely mottled dark green jadeite, entirely undecorated, of the variety known among the Chinese as *pi-yu*, or moss-green. Date, Ming dynasty (1368-1644).
366. CUP (Pei), pinkish white, of charming natural design and perfect polish. There is some question as to this being jade, scientific examination pointing to a variety of quartz. Some Chinese, however, have selected this piece as the most appreciated in the whole Collection, claiming that jade of this color is the most highly prized by them. It is therefore kept in the Collection. Date, Ming dynasty (1368-1644).
367. ARTIST'S WATER DISH (Pi Hsi), modelled in the form of a marriage wine-cup (Ho-huan Pei), with two intersecting diamonds which overlap in the middle so as to form a third diamond-shaped cavity. One of the pearls of the Collection. In style it is simple, and this simplicity constitutes its beauty. The taste is as pure as the material, and the richness of the workmanship worthy of jade. From the Imperial Summer Palace. Date, Ming dynasty (1368-1644). Nephrite.
368. LARGE BOWL (Lung Erh Hsi), with two dragon handles. Purity of material, dignity of size, gracefulness of form, simplicity of decoration, and beauty of polish, all unite to render it an exceptionally charming object. From the Imperial Summer Palace. Date, Ming dynasty (1368-1644). Nephrite.

369. SQUARE VASE (Hua Ku), of beaker shape. Clinging to the angles of the vase an imperial five-clawed dragon stands out in high relief, a second dragon, of different form, raising its head above the handle round which its body is coiled. From the Imperial Summer Palace. Date, Ming dynasty (1368-1644). Nephrite.
370. DOUBLE-CYLINDER VASE (Shuang Kuan P'ing), composed of two parallel cylinders connected by grotesque animals, all carved out of one piece of nephrite. Vases of this kind are usually classed as honorific, and are supposed to have been presented to successful military commanders by the emperor as honorary rewards for their services. Date, Ming dynasty (1368-1644).
371. ORNAMENTAL PENDANT (P'ai-tzu), in the form of a butterfly. Date, Ming dynasty (1368-1644). Nephrite.
372. WRITER'S HANDREST (Huan Shou), modelled in the form of a flattened two-jointed section of bamboo. With inscriptions engraved in ancient script. Date, Ming dynasty (1368-1644). Nephrite.
373. GIRDLE BUCKLE (Tai Kou), terminating at one end in a two-horned dragon, and having a smaller hornless dragon in salient relief on the front. This design is commonly known as *Ts'ang lung hsun tzu*—"The celestial dragon guarding its young." Date, Ming dynasty (1368-1644). Nephrite.
374. GIRDLE BUCKLE (Tai Kou). Similar to No. 373.
375. GIRDLE BUCKLE (Tai Kou). Similar to No. 374.
376. PAIR OF PEACHES (Shuang T'ao) on a branch, with the stalks and leaves carved in relief and openwork over the surface of the fruit. Two tiny monkeys are playing together at the top, as if intended to show by comparison the gigantic size of the mythological fruit. Date, Ming dynasty (1368-1644). Nephrite.
377. CRAB (P'ang-hsieh), cleverly executed and evidently intended to be used as a paperweight. Date, Ming dynasty (1368-1644). Nephrite.
378. SCREEN (Ch'a P'ing), mounted in an elaborate frame of wood and stained ivory, backed by a little mirror, and with a small piece of jade below. Carved in deep relief with a religious Taoist subject, including a central figure

- and a procession of nine pairs of attendants carrying symbols. Ming dynasty (1368-1644). Nephrite.
379. SMALL SCREEN (Ch'a P'ing), deeply and vigorously carved in openwork with five dragons in the midst of complicated leafy scrolls. Mounted in an elaborate carved wooden frame. Date, Ming dynasty (1368-1644). Nephrite.
380. LARGE DISH (Hsi-tzu), in the form of a large blossom of the tree peony (*pæonia moutan*). The carving is natural and realistic, and is a remarkable specimen of lapidary work. The peony, the king of flowers with the Chinese, is the special symbol of rank and power. Date, Ming dynasty (1368-1644). Nephrite.
381. LIONS (T'ai Shih Hsiao Shih), a large one reclining with its right fore paw resting upon a round ball, and two cubs playing. The lion is a favorite object of Chinese art, although it is not a native animal, the reason perhaps why its representation is so unlike the original, so much so that it is often described as a kylin, or even as a dog. Date, Ming dynasty (1368-1644). Nephrite.
382. WATER RECEPTACLE (Shui Ch'êng), modelled in the form of a full grown blossom of the tree-peony. The carving is well executed and the polish beautiful. Date, Ming dynasty (1368-1644). Nephrite.
383. SMALL VASE (Hua Ku) of beaker shape, with quadrangular section with dragons carved on the exterior. The material of this piece is perfect. Date, Ming dynasty (1368-1644). Nephrite.
384. RECTANGULAR VASE (Fang Chüeh) of oblong section, with a large handle and the figure of a phoenix perched upright upon a small rock and embracing with its spread tail the front of the vase. Date, Ming dynasty (1368-1644). Nephrite.
385. MINIATURE FIGURE (Hsiao Hsiang) of an old man fishing. Date, Ming dynasty (1368-1644). Nephrite.
386. OCTAGONAL CUP (Chiu Pei) of good form, with slightly expanded mouth and projecting rim at the foot, with two large prominent handles formed by the bowed backs of a pair of dragons. Almost of eggshell thinness and is a beauty in material, form, color and simplicity of decoration. Date, Ming dynasty (1368-1644). Nephrite.

387. MEDALLION (P'ai-tzu) of octagonal form, delicately carved in openwork in an elaborate pattern of interlacing scrolls. Date, Ming dynasty (1368-1644). Nephrite.
388. PEN REST (Pi Ko), inserted in a carved wood stand ornamented with inlaid designs and fret borders of silver. Carved in openwork with a five-clawed dragon. Date, Ming dynasty (1368-1644). Nephrite.
389. PEN REST (Pi Ko), elaborately carved in openwork and mounted in a low wooden stand. Date, Ming dynasty (1368-1644). Nephrite.
390. PEN REST (Pi Ko), elaborately carved in openwork and mounted in a low wooden stand. Date, Ming dynasty (1368-1644). Nephrite.
391. OVAL KNOB (Ting), elaborately carved in openwork. Date, Ming dynasty (1368-1644). Nephrite.
392. TALL KNOB (Ting), elaborately carved in openwork. Date, Ming dynasty (1368-1644). Nephrite.
393. SQUARE MEDALLION (P'ai-tzu), with a thin raised rim, and most minutely carved in openwork of charmingly delicate design with a lion standing out in relief. Date, Ming dynasty (1368-1644). Nephrite.
394. INCENSE BURNER (Hsiang Lu), with a dome-shaped open silver cover. The piece has been so altered by the action of fire as to lose almost all traces of its ever having been jade. Date, Ming dynasty (1368-1644). Nephrite.
395. QUADRANGULAR VASE (Fang Hu) of bulging form, decorated with archaic designs modelled after an ancient bronze sacrificial vessel. Shows the effect of fire which destroyed the Imperial Summer Palace, from whence it comes. Date, Ming dynasty (1368-1644). Nephrite.
396. TINY ELÉPHANT (Hsiang), standing upon a small slab, all in one piece. Date, Ming dynasty (1368-1644). Nephrite.
397. MINIATURE FLOWER VASE (Hua Ku), in the form of a beaker, with a quadruped and a bird at the base, standing upon two rocks, and carved in openwork of antique form and design. A fine bit of yellow nephrite. Specimens of yellow jade are exceedingly rare, and probably no other collection includes as many as are here shown. Date, Ming dynasty (1368-1644).

398. PAPER WEIGHT (Shu Chên) in the form of a grotesque water monster of nondescript character. Yellow nephrite. Date, Ming dynasty (1368-1644).
399. VASE (Kai P'ing), supported on the back of a grotesque quadruped (shou) of elaborate design, careful finish, and very fine polish. Date, Ming dynasty (1368-1644).
400. MINIATURE FLOWER VASE (Hsiao Hua Ku), modelled after an ancient bronze design in the form of a round beaker. A beautiful specimen, possibly a companion piece to No. 398.
401. WINE CUP (Chiu Pei) of charming design and artistic finish, modelled in the form of a lotus leaf with the margin tilted up and rolled in to form a rim. The veins are shown by lines engraved inside and projecting outside. The stalk, leaves, and flowers may also be seen. An exceptionally beautiful piece of yellow nephrite. Date, Ming dynasty (1368-1644).
402. DISH (Hsi-tzu) of oval outline, with four lobed sides. Boldly carved outside are the figures of two boys, standing out in semi-detached relief as if climbing over the rim. The color is very rare and highly appreciated by Chinese connoisseurs. Date, Ming dynasty (1368-1644).
- 403-404. PAIR OF CHAINS (Lien-tzu), composed of links of different sizes and patterns, carved out of one block of nephrite. Date, Ming dynasty (1368-1644).
405. BOWL (Wan), elaborately carved with a scene representing Confucius paying a visit to Lao-tzu, the reputed founder of Taoism. Date, Ming dynasty (1368-1644). Nephrite.
406. WATER RECEPTACLE (Hsi-tzu) of oval form and undulating outline, modelled in the form of a sacred fungus. Inside, carved in openwork in bold relief, is a two-horned dragon grasping the effulgent jewel. Date, Ming dynasty (1368-1644). Nephrite.
407. WATER RECEPTACLE (Hsi-tzu), artistically designed and boldly carved, in the shape of a full blown lotus blossom, out of a piece of nephrite of variegated color. Date, Ming dynasty (1368-1644).

408. SIX SPOONS (Shao-tzu), with deep egg-shaped bowls and very concave handles, finished at one end with a design of the sacred fungus. Date, Ming dynasty (1368-1644). Nephrite.
409. WRITER'S HANDREST (Huan Shou) of oblong shape, with curving ends modelled in the form of a partially unrolled scroll supported on the rolls at the two ends. Date, Ming dynasty (1368-1644). Nephrite.
410. DOUBLE FLOWER VASE (Hua Ch'a), composed of a lotus leaf and a lily standing side by side upon a branched stem of fungus. A charming design, artistically modelled and perfectly finished. Date, Ming dynasty (1368-1644). Nephrite.
411. TEMPLE FIGURE (Yü Jên), in the form of a man dressed in long flowing robes bound round the waist with a girdle, to which is suspended an oval pendant. He holds up in both hands a round dish. Date, Ming dynasty (1368-1644). Nephrite.
412. SEAL (Yin), surmounted by the figure of a dragon boldly projected in openwork carving. The base is beautifully carved in relief, with four archaic characters, *An hsiang tan ching*—"Of placid mind, calm and quiet." Date, Ming dynasty (1368-1644). Nephrite.
- 413-414. PAIR OF BOWLS (Wan) with circular rimmed feet. They are quite unique and make a very interesting variation from the regular green nephrite, the structure being known as "pudding-stone jade." Date, Ming dynasty (1368-1644).
- 415-416. PAIR OF DISHES (P'an), of the same material as the preceding pair of bowls, and like them having apparently been cut from one piece of nephrite of the "pudding-stone" variety. The four pieces were probably used together in some temple.
417. DOVE (Ko-tzu), modelled in a natural attitude, with the head turned back and carrying in its beak a branch of plum blossom. Shows how the skillful Chinese lapidary adapted the different colors to suit his purpose. Date, Ming dynasty (1368-1644). Nephrite.
418. SNUFF BOTTLE (Pi-yen Hu), finely carved in bold relief. Date, Ming dynasty (1368-1644). Nephrite.

419. SMALL VASE (Ku), in the form of a flattened beaker of the kind of jade known to the Chinese as *mo-yu*, "ink jade," now very rare. Date, Ming dynasty (1368-1644). Nephrite.
420. INCENSE BURNER (Ting), with two strap-handles, and three solid feet springing from monsters' heads carved in relief. Both vessel and cover show the effect of fire. Date, Ming dynasty (1368-1644). Nephrite.
421. FISH GONG (Yü Ch'ing), carved in the outline of a carp, the details indicated by engraved lines repeated on the two sides. Suspended from a carved wooden frame. A beautiful piece of translucent jadeite. Date, K'ang-hsi (1662-1722).
- 422-423. PAIR OF BOWLS (Fan Wan) of yellowish jadeite. A perfect pair being exactly of the same size and shape, and remarkable alike for their thinness and sonorousness. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).
424. SNUFF BOTTLE (Pi-yen Hu) of pale green jadeite, in the form of a flattened jar decorated in slight relief, with an intricate scroll of dragons in wreaths of clouds. Date, K'ang-hsi (1662-1722).
425. DOUBLE GOURD PALLET (Hu-lu Yen-tai), of variegated and brilliant emerald-green jadeite in the form of a double gourd, so often used as a motive for art decoration. A most beautiful example of artistic workmanship, wonderfully finished in every detail, and perfectly polished in every part. Suspended from a carved wooden frame. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).
426. PILLOW (Wa-wa Chên) of massive form, carved in the similitude of a crawling baby. The Chinese are fond of hard pillows of a form adapted to support the neck so that the hair may not be ruffled, and many similar to this are seen in hollow porcelain and earthenware. This is carved from a block of exceptionally pure jadeite. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).

427. COVERED BOWL (Kai Wan), of unusual form and outline. A splendid specimen of one of the most precious varieties of emerald-green jadeite, evidently intended to be employed as a sacrificial vessel at a Buddhist shrine. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).
428. QUADRANGULAR INCENSE BURNER (Fang Ting Lu), of noble form and design, modelled after an ancient sacrificial bronze vessel. In the quality of material and artistic decoration it is surpassed by no other specimen in this collection. It is curious to observe the numerical balance of the component parts of the design. The dragons and phoenixes in its composition show that it was specially made for the Imperial Palace, and it is worthy of a conspicuous place. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).
429. SNUFF BOTTLE (Pi-yen Hu), of dark emerald-green jadeite, modelled in the form of a bag, gathered in at the top and carved in slight relief with peonies and other flowers. Date, K'ang-hsi (1662-1722).
430. QUADRANGULAR VASE (Fang P'ing), of flattened form with rounded corners, and decorated with lightly etched floral designs. The material was evidently mined near the surface, being filled with numerous vein-markings and rents. Date, K'ang-hsi (1662-1722).
431. ARTIST'S WATER-HOLDER (Hsi-tzu), in the form of a lotus-seed pod. The piece has been cleverly hollowed out, so that it is of equal thickness throughout, the little hole at the top being the only opening. A beautiful bit of jadeite, and an excellent example of lapidary skill. Date, K'ang-hsi (1662-1722).
432. GONG (Chung), of flattened semi-circular shape, carved in openwork with symbolical designs, from a remarkably pure piece of jadeite. Date, K'ang-hsi (1662-1722).
- 433-434. PAIR OF CUPS AND SAUCERS, of unique form. The cups are in the form of half a peach, with vine, leaves and flowers extending over the outside; the saucers consist of a large flat leaf, with smaller leaves and part of the vine forming the handle. Date, K'ang-hsi (1662-1722). Jadeite.

435. DOUBLE-DRAGON VASE (Shuang Lung P'ing), almost thoroughly calcined, the material no longer showing any life. On the sides are represented in the strongest relief the forms of a pair of horned five-clawed imperial dragons pursuing the jewel of omnipotence, which is posed as a flaming ball on the shoulder of the vase in front. The size and finish of the workmanship are remarkable. Date, K'ang-hsi (1662-1722). Nephrite.
436. BUTTERFLY (Hu-tieh) of translucent white nephrite, beautifully carved and polished, to be sewed on the girdle or used as a pendant. Date, K'ang-hsi (1662-1722).
437. FIGURE OF A HORSE (Wo Ma), boldly modelled, represented as if about to rise from a recumbent position, with its head raised and turned backward. Date, K'ang-hsi (1662-1722). Nephrite.
438. RECUMBENT WATER BUFFALO (Shui Niu), with a boy standing by its side resting his left hand upon one of the horns and holding a bunch of millet in his right hand. A companion piece to No. 437.
439. BEAKER-SHAPED VASE (Hua Ku). On the upper rim behind there is carved in high relief an imperial five-clawed dragon in pursuit of the precious jewel. Upon the rocky mass forming the base of the beaker stands a phoenix (fêng-huang), strongly designed and finely executed, reaching with its crest midway up the vase. A very fine piece of clear white nephrite. Date, K'ang-hsi (1662-1722).
440. FIGURE OF A BUDDHIST MONK (T'ang Sêng), a representation of the most celebrated monk of the T'ang dynasty, the famous Chinese pilgrim Yuan-chuang, who travelled throughout the length and breadth of India during the years 627-649. The figure represents him seated in correct Buddhist attitude, cross-legged, with folded hands resting upon the upturned soles of the feet, his lips opened as if expounding the doctrine, and dressed in the full canonical costume of the period. Date, K'ang-hsi (1662-1722). Nephrite.
441. DOUBLE-GOURD DISH (Hu-lu Hsi), lying upon its side, carved in openwork with the stem of the vine, smaller

gourds, leaves and tendrils winding naturally over the surface. The gourd is a symbol of longevity. Nephrite. Date, K'ang-hsi (1662-1722).

442. FLOWER VASE (Hua Ch'a), in the form of a flattened lotus leaf, in combination with which all the parts of the lotus are most realistically rendered. A flying swallow is represented in the foreground, carved in relief upon the large leaf. Date, K'ang-hsi (1662-1722). Nephrite.
443. DOUBLE PHOENIX VASE (Shuang Fêng P'ing), modelled after an archaic sacrificial vase in the form of a pair of phoenixes, the heads of which project boldly from the sides above the two handles, while the bodies unite to form the vase, the wings and feathers being carved in low relief upon the surface. Date, K'ang-hsi (1662-1722). Nephrite.
444. ELEPHANT CARRYING VASE (T'o P'ing Hsiang). The elephant is covered with a brocaded saddle-cloth. The driver walking by its side carries a long goad. The vase is supported on the elephant's back by two boys. The elephant is not found in China, but often used to be sent there from Burma with tribute, and it is usually represented in Chinese art carrying a vase supposed to be filled with all kinds of precious things. Date, K'ang-hsi (1662-1722). Nephrite.
445. FLAT BEAKER (Pien Hua Ku), decorated with five dragons vigorously carved in openwork and boldly projected relief. A powerfully executed piece, and worthy of a flourishing period of Chinese art. Date, K'ang-hsi (1662-1722). Nephrite.
446. SCEPTRE (Ju-i), carved out of a single piece of nephrite of unusually pure and pellucid tint, in the form of a polyporus fungus, the flat carved handle surmounted with a broad oval head carved in relief with a spreading bat, below which is the large character *shou* (longevity), flanked on either side by an archaic phoenix. The handle is lightly engraved upon its upper surface with an archaic inscription:

Ching Yuan lou feng nien

T'ien hsia hsien ju i.

Ch'en Wu Ching kung chiu.

"With reverential vows for a succession of fertile years and that throughout the world every wish be fulfilled."
Respectfully presented (to the Emperor) by his servant Wu Ching."

From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722).

447. HEXAGONAL BEAKER (Hua Ku), tall and slender and graceful in outline, carved in high relief and openwork, with figures of the two merry genii (Ho-ho êrh Hsien) of Chinese fable. A remarkable piece on account of its bold relief sculpture, its pure color and texture, and its perfect finish. Date, K'ang-hsi (1662-1722). Nephrite.
448. A FOUR-SIDED BEAKER (Hua Ku), with prominent, well defined body, decorated with a celestial dragon and phoenix, executed in very high relief and open work so as to stand boldly out from the surface. A companion piece to No. 447. Date, K'ang-hsi (1662-1722).
449. MOUNTAIN LANDSCAPE (Shan-tzu), carved in deep relief with a scene representing Lao-tzu, the celebrated founder of Taoism, on his way to visit Hsi Wang Mu, the Queen Mother of the Genii, who stands on a cloud above awaiting his arrival. Date, K'ang-hsi (1622-1722). Nephrite.
450. LOTUS VASE (Lien-hua P'ing), of ovoid form and quadrangular section, resting on a lotus flower, embraced by a ring of petals, and with other stems bearing a profusion of buds. Date, K'ang-hsi (1622-1722). Nephrite.
451. ARTIST'S WATER HOLDER (Shui Ch'êng), of flattened globular form, with a small round mouth, designed in the form of the pâtra, the almsbowl of the Buddhist mendicant. Carved in bold relief with a powerfully designed and finely engraved dragon pursuing the flaming jewel. Date, K'ang-hsi (1662-1722). Nephrite.
- 452-453. PAIR OF BOWLS (Wan), exquisitely carved with formal floral and foliated patterns and symbolical emblems. Date, K'ang-hsi (1622-1722). Nephrite.

454. INCENSE BURNER (Kai Wan Lu), in the form of a shallow three-handled bowl, standing on a low foot, with a vaulted cover surmounted by a large flattened knob. Both bowl and cover elaborately and minutely carved in openwork with interlacing sprays of the tree-peony. Date, K'ang-hsi (1622-1722). Nephrite.
455. ARTIST'S WATER-HOLDER (Hsi-tzu), consisting of a branch of lotus of unusually open design, with a large leaf having its rim folded up and curving inward so as to form a shallow dish, from which an open lotus flower projects. A stork which has just alighted is shown with outstretched wings. The piece is of special merit from the bold, free treatment of the outlines and the delicate finished details of the design. Date, K'ang-hsi (1662-1722). Nephrite.
456. MINIATURE VASE (Hua Ch'a), modelled in the form of a spray of chrysanthemum, with a large blossom and two smaller ones. Date, K'ang-hsi (1662-1722). Nephrite.
457. FLOWER VASE (Hua P'ing), in the shape of a lotus-leaf growing upright. From the openwork base spring flowers and leaves, an egret standing on one stem and dragon-flies flying above. Date, K'ang-hsi (1662-1722). Nephrite.
458. FIGURE OF SHOU LAO, one of the principal deities of the Taoist religion, being the incarnation of the star god of longevity and as such universally worshipped by the Chinese. Date, K'ang-hsi (1662-1722). Nephrite.
459. ARCHAIC LIBATION CUP (Ku Ch'üeh), modelled after an ancient bronze sacrificial vessel and decorated in an appropriate archaic style. The body is fashioned generally in the form of a winged grotesque head, the handle forming another. A lizard-like dragon projects in openwork relief on the body of the cup. A specially fine piece of yellow nephrite. Date, K'ang-hsi (1662-1722).
460. DOUBLE FISH-DRAGON VASE (Shuang Yü Lung P'ing), finely finished and exquisitely polished, in the shape of two fishes with dragon heads rising side by side from the water. A remarkable piece as regards color, which is

dark gray, as well as polish and the perfection of detail in the lapidary work. Date, K'ang-hsi (1662-1722). Nephrite.

461. FIGURE of the Sâkyamuni Buddha, in the usual form, seated cross-legged with folded hands resting upon the upturned soles of the bare feet. Date, K'ang-hsi (1662-1722). Nephrite.
462. VASE (Kai P'ing), of good form and perfect finish, decorated with dragons of the usual archaic design pursuing the jewel of omnipotence. A wonderful example of boldness of design, deftness of hand, delicacy of touch, and patience of the lapidary. Date, K'ang-hsi (1662-1722). Nephrite.
463. DUCK (Ya-tzu), boldly designed in a natural attitude, with its head thrown back and carrying in its beak a bunch of lotus and other water plants. An exceptionally large piece of gray nephrite. Date, K'ang-hsi (1662-1722).
464. DOUBLE DRAGON SEAL (Shuang Lung Yin), of rectangular shape, with square base surmounted by a solid handle carved in the form of a pair of coalescing dragons. The seal, consisting of four characters in archaic script, reads *Ching Ming Yuan Pao*—"Imperial Seal of Ching Ming Yuan," which was the name of one of the Imperial Summer Palaces west of Peking which was burned in 1860. This seal was undoubtedly one of those used by the Emperor K'ang-hsi to stamp edicts issued during his residence at this palace.
465. LOTUS LEAF DISH (Ho Yeh Hsi-tzu), fashioned in the form of a lotus leaf with upturned margin and folded recurved edge, decorated with the natural venation engraved inside and executed in relief outside. A swallow has just alighted and is poised with extended wings on the margin; its mate is in the middle of the dish. Date, K'ang-hsi (1662-1722). Nephrite.
466. SEAL CASKET (Yin Ho), with three compartments, surmounted by a five-clawed imperial dragon boldly carved in openwork. The outside covered with various symbols engraved in slight relief. This is one of a pair of seal caskets used in the Summer Palace near Peking, and carried

to London after the looting and destruction of the palace in 1860, where at a later date this one was secured for the Collection. Date, K'ang-hsi (1662-1722). Nephrite.

467. MOUNTAIN SCENE (Shan-tzu), carved in bold relief to represent a mountain pass with a steep road winding across and returning until it ends at the gate of a fortress above. Two soldiers on horseback are approaching the gate, and below are three other mounted figures. Date, K'ang-hsi (1662-1722). Nephrite.
468. LARGE LOTUS LEAF DISH (Ho Yeh Hsi-tzu), with the margin turned up and rolled inward. The leaf is broadly and firmly designed, and covered outside with the natural venation executed in relief. The stems and flowers stand out prominently, and inside the dish a spotted toad squats, finished in all its natural details. Carved out of a block of very dark sage-green nephrite. Date, K'ang-hsi (1662-1722).
469. LARGE CIRCULAR PANEL (Yuan Ch'a P'ing), boldly carved on both sides in undercut high relief with floral sprays springing from a floor of rocks. The execution of the flowers is most vigorous, and the grouping successful. From the Imperial Summer Palace. Date, K'ang-hsi (1662-1722). Nephrite.
470. FIGURE (Hsiang) of a philosopher, in flowing robes of antique cut, seated on the ground. Part of the mounting of a picture. Date, K'ang-hsi (1662-1722). Nephrite.
471. MEDALLION (P'ai-tzu), boldly carved in openwork with a horned and bearded dragon enveloped in branches of tree-peony. Date, K'ang-hsi (1662-1722). Nephrite.
472. OVAL PLAQUE (P'ai-tzu), carved in relief with a branching vine of melon, with fruit, leaves, and tendrils all artistically rendered. Date, K'ang-hsi (1662-1722). Nephrite.
473. OVAL VASE (Kai P'ing), of perfect form and finished workmanship, with a spreading foot surrounded and supported by rocks and trees carved in openwork. A phoenix stands erect at one side with crested recurved head and spreading tail, resting one of its feet on a fungus. Beau-

- tifully polished and showing some brownish markings, evidently due to weathering. Date, Yung-chêng (1723-35). Jadeite.
474. PENDANT (P'ai-tzu), in the form of a Chinese keyless padlock, with carved decoration on each side. Date, Yung-chêng (1723-35). Nephrite.
475. GIRDLE BUCKLE (Tai Kou), gracefully carved in the form of a winged dragon with a prominent row of dorsal spines, the tail of which curves up to terminate in a grotesque bird's head. Date, Yung-chêng (1723-35). Nephrite.
476. WATER JAR (Ling-chih Kuan), of perfect form and finished outline, with two loop-handles springing from tigers' heads on which hang small movable rings. Supported at the base by a branching stem of the sacred fungus which nearly surrounds the vase and is strongly carved in bold openwork. The polish is almost glass-like in its depth and transparency. Date, Yung-chêng (1723-35). Nephrite.
477. GIRDLE BUCKLE (Tai Kou), of beautifully mottled lettuce-green jadeite, with three central cross-bars. Date, probably Ch'ien-lung (1736-95), or before.
478. SNUFF BOTTLE (Pi-yen Hu) of pale bluish green jadeite. Its chief beauties lie in the simplicity of form, its fine polish, and the delicate tintings. Date, probably Ch'ien-lung (1736-95), or before.
479. SNUFF BOTTLE (Pi-yen Hu), in the form of a pilgrim-bottle or tiny flattened jar, undecorated but highly polished. Date, probably Ch'ien-lung (1736-95), or before. Jadeite.
480. INK REST (Mo Chuang), a low flat stand with four low square feet, used by the Chinese scholar to lay his cake of ink upon. Material of this color called *mo-yu*, or ink-jade, is rare in the present day. Date probably Ch'ien-lung (1736-95), or before. Nephrite.
481. MEDALLION (P'ai-tzu) of rounded form, delicately etched with floral designs. Exhibiting a remarkable combination of lavender color with brilliant emerald tints. Date, Ch'ien-lung (1736-95). Jadeite.

482. PIERCED MEDALLION (Pi). Date, Ch'ien-lung (1736-95). Jadeite.
- 483-484. PAIR OF BOWL-SHAPED CUPS (Kai Ch'a Wan), with covers. Engraved in relief are the eight Taoist emblems, four on the cup and four on the cover of each, which are constantly met with in Chinese decorative art. These are the Fan, the Sword, the Castenets, the Double Gourd, the Basket of Flowers, the Bamboo Tube and Rods, the Flute, and the Lotus. Date, Ch'ien-lung (1736-95). Jadeite.
485. SMALL CIRCULAR DISH (Tieh-tzu), decorated inside with the symbols of happiness and long life. Date, Ch'ien-lung (1736-95). Jadeite.
486. SMALL STATUETTE OF SHOU LAO, the Taoist god of long life, modelled in the usual form in light lavender jadeite. Date, Ch'ien-lung (1736-95).
487. SMALL DOUBLE GOURD VASE (Hu Lu P'ing), carved from a piece of exceedingly pure lavender tinted jadeite. Date, Ch'ien-lung (1736-95).
488. BOWL (Wan). A piece of remarkably pure jadeite, and a choice example of that exceedingly rare variety which from its color and general appearance is called "camphor jade." So transparent in parts that print can easily be read through it. Date, Ch'ien-lung (1736-95).
489. SMALL CUP (Kai Wan), with a dome-shaped cover, both delicately etched outside with Taoist symbols and emblems of longevity. The material is remarkable for its transparency. Through it in parts print can easily be read. A unique piece of jadeite. Date, Ch'ien-lung (1736-95).
490. ROUND PLATE (Tieh-tzu), plainly polished, with no carved decoration. Of the kind known to the Chinese as *Hua hsueh tai ts'ao*, "Melting snow enclosing bits of moss." Date, Ch'ien-lung (1736-95).
491. SCEPTRE (Ju-i), modelled in the form of a branching stem of the woody fungus of longevity (*Polyporus Lucidus*), the sacred fungus of Taoist lore. The surface is covered with emblems of long life and happiness, cleverly executed. Date, Ch'ien-lung (1736-95). Jadeite.

492. LARGE ROUND DISH (Ta Chü Hua P'an), of the conventional chrysanthemum pattern, the interior carved with six concentric rings of florets or petals surrounding a central disc. The firm, bold carving of this piece is remarkable, and its importance is enhanced by the dimensions, which are extraordinary for this kind of jadeite. Date, Ch'ien-lung (1736-95).
493. SCREEN (Ch'a P'ing), smoothly polished and mounted so as to exhibit the translucent effect of the peculiar structure and coloring of the jadeite. Date, Ch'ien-lung (1736-95).
- 494-495. PAIR OF BOWLS (Fan Wan), remarkable for their size, thinness and color, which is aptly described by the Chinese as "Bits of moss caught up and held in melting snow." The base of each bowl is engraved with a mark of four archaic seal characters, reading *Ch'ien Lung yu Chih*—"Made in the imperial manufactory of Ch'ien-lung." by which we know that they were made in the Palace at Peking.
496. BOWL (Wan), of depressed solid form and unusual thickness, decorated on the inside bottom with a lotus plant in bold undercut relief. This bowl exhibits in a most remarkable degree the granular crystallized appearance which is so characteristic of jadeite. Date, Ch'ien-lung (1736-95).
497. VASE (P'ing), of flattened bottle shape, two small solid handles projecting from the neck. Date, Ch'ien-lung (1736-95). Jadeite.
498. GIRDLE CLASP (Tai Kou), in the form of a flying bat. Light bluish gray jadeite. Date, Ch'ien-lung (1736-95).
- 499-501. ALTAR SET (San Shê), of three pieces—a four-footed urn, a covered box, and a slender vase—designed for private use upon the altar before a small shrine, modelled after the ancient bronze forms and engraved with archaic designs. A beautiful set, evidently carved out of the same piece of jadeite. Date, Ch'ien-lung (1736-95).
502. SNUFF BOTTLE (Pi-yen Hu), of elaborate design, carved in the form of a tall quadrangular vase. Date, Ch'ien-lung (1736-95). Jadeite.

503. SMALL COMB (Chieh-tzu), of charming design and perfect finish. Date, Ch'ien-lung (1736-95). Jadeite.
504. SNUFF BOTTLE (Pi-yen Hu), of the usual form, undecorated but highly polished. Date, Ch'ien-lung (1736-95). Jadeite.
505. SNUFF BOTTLE (Pi-yen Hu). A beautiful little *fei-ts'ui* bottle in the shape of a natural pebble, very highly polished. Date, Ch'ien-lung (1736-95).
506. PENDANT (P'ai-tzu) of oval flattened shape, carved in openwork with design composed of a grotesque fish swimming in the midst of water-plants. Date, Ch'ien-lung (1736-95). Jadeite.
507. GIRDLE CLASP (Tai Kou), carved in the form of a branch of the woody fungus, the symbol of longevity; of emerald-green jadeite. Date, Ch'ien-lung (1736-95).
- 508-509. TWO THUMB-RINGS (Pan Chih), worn by an archer, of light emerald-green jadeite. Date, Ch'ien-lung (1736-95).
510. PLUME-HOLDER (Mao Kuan), a cylindrical tube closed at one end, where it is carved with a loop which is strung with cord to attach it to the hat. A fine bit of emerald-green jadeite. Date, Ch'ien-lung (1736-95).
- 511-512. PAIR OF SAUCER-SHAPED DISHES (Tieh-tzu), the bottom of each filled with a branch of the woody peony, with a full grown blossom, buds and leaves, carved in slight relief. Jadeite. Date, Ch'ien-lung (1736-95).
513. PAPERWEIGHT (Shu Chên), in the form of two lions playing with a ball. Date, Ch'ien-lung (1736-95). Jadeite.
514. PAPERWEIGHT (Shu Chên), fashioned in the form of a melon carved out of a beautifully translucent piece of bluish green jadeite. Date, Ch'ien-lung (1736-95).
515. SAUCER-SHAPED DISH (P'an-tzu), of emerald-green jadeite. Date, Ch'ien-lung (1736-95).
516. ARTIST'S BRUSH-HOLDER (Pi T'ung), with the surface decorated all round with an elaborate design, deeply carved and undercut, representing a mountain landscape with aged hermits in Taoist dress. An excellent specimen of pea-green jadeite. Date, Ch'ien-lung (1736-95).

517. DEEP CIRCULAR DISH (Pi Hsi), with four rounded mamillary feet and four loop-handles hung with movable rings. A medallion in open relief carved in inside bottom. An exquisite piece of emerald-green jadeite from the Imperial Summer Palace. Date, Ch'ien-lung (1736-95).
518. CIRCULAR DISC (Yuan Ch'a), carved as a picture and mounted in a wooden stand as a screen. The decoration represents the Taoist paradise, with mountain peaks, temples, etc., strongly expressed. A beautiful example of material and lapidary work. Date, Ch'ien-lung (1736-95).
519. ARTIST'S WATER DISH (Hsi-tzu), modelled in the symbolical form in the outline of a fungus head, and standing on five feet carved in the form of bats. Known as a *Wu Fu Ju i Hsi*—"Five happiness, wish fulfilled dish." A beautiful piece of emerald-green jadeite. Date, Ch'ien-lung (1736-95).
520. MINIATURE DISH (Hsiao Tieh-tzu), carved in the form of a lotus leaf with the edges turned up and partially recurved at the margin; decorated underneath in slight relief with smaller leaves. Date, Ch'ien-lung (1736-95). Jadeite.
521. SNUFF BOTTLE (Pi-yen Hu), of beautifully mottled jadeite, known to the Chinese as *fei-ts'ui*, or "Kingfisher plume." Undecorated but finely polished. Date, Ch'ien-lung (1736-95).
522. TINY PENDANT in the shape of a double gourd (Hsiao Hu lu), of rich emerald-green jadeite. Date, Ch'ien-lung (1736-95).
523. SCEPTRE (Ju-i), carved in the shape of a branch of the peculiar variety of woody fungus called by the Chinese *ling-chih*. Date, Ch'ien-lung (1736-95). Jadeite.
524. RUSTIC VASE (P'ing), of translucent light jadeite, with pine-tree and bamboo branches and leaves spreading over it. A phoenix is perched at one side, boldly carved. Date, Ch'ien-lung (1736-95).
525. PENDANT (P'ai-tzu), perforated in the middle with two antique dragons coiling over the surface. Carved out of a piece of rich emerald-green jadeite. Date, Ch'ien-lung (1736-95).

526. GIRDLE BUCKLE (Kou-tzu), in two parts, one furnished with an oval clasp to fit a projection on the other which is carved as a monster's head. Each portion studded in front with medallions carved in openwork with antique dragons. Date, Ch'ien-lung (1736-95). Jadeite.
527. JADE BOOK (Yü Shu), consisting of four oblong tablets of nephrite framed in sandalwood. The title *Yu Chih Ch'i Fo T'ai Pei Chi* appears on the first face, one character on each story of the seven-storied pagoda. The text, which follows on the six succeeding faces, is a copy of an inscription composed by the Emperor and engraved upon a stone slab or stele erected beside the "Seven Buddha Pagoda," built by him at Peking. Opposite each jade face a fac-simile of the text is written in manuscript in gold on a black ground. Date, Ch'ien-lung (1736-95).
528. OBLONG PLAQUE (P'ai-tzu), carved in openwork with the picture of a Taoist hermit offering a peach to a devotee. Date, Ch'ien-lung (1736-95). Nephrite.
529. FLOWER RECEPTACLE (Hua Ch'a), carved in openwork in the shape of a lily blossom and a pomegranate, with stalks and leaves, and a life-like praying-mantis in the foreground. Date, Ch'ien-lung (1736-95). Nephrite.
530. OBLONG PLAQUE (P'ai-tzu), carved in openwork, with a pair of mandarin ducks, lotus and sagittaria flowers. A mounting for a ju-i sceptre. Date, Ch'ien-lung (1736-95). Nephrite.
531. TAOIST MOUNTAIN SCENE (Shou Shan), carved in bold relief in a slab of white nephrite. The central figure represents one of the Taoist divinities with an attendant, and several storks on the side and flying in the air. Date, Ch'ien-lung (1736-95).
532. SNUFF BOTTLE (Pi-yen Hu), in the form of a melon with part of the vine, leaves and tendrils attached, and a beetle on one side. Almost pure white nephrite. Date, Ch'ien-lung (1736-95).
533. PAPERWEIGHT (Shu Chên), fashioned in the form of a dragon with a long serpentine body coiled round toward the centre. Pure nephrite. Date, Ch'ien-lung (1736-95).

534. VASE (Tsun), alternately fluted and ribbed so as to simulate a flower of four petals. Decorated inside and out with formal foliations and phoenix-heads. The nephrite is without a flaw, and the workmanship perfect in every detail. Date, Ch'ien-lung (1736-95).
535. VASE (P'ing), of simple graceful outline, standing on six low feet. A vine of the double gourd winds gracefully up and around the vase, the branches bearing a profusion of fruit, flowers and leaves. A beautiful object in many respects. Date, Ch'ien-lung (1736-95). Nephrite.
536. PAPERWEIGHT (Shu Chên), in the form of a goat lying down. Remarkable for the purity of the nephrite, the beauty of texture, and the evenness and purity of color. Date, Ch'ien-lung (1736-95).
- 537-539. ALTAR SET (San Shê), of three pieces—an incense burner, a round box with cover, and a slender vase—usually placed upon a table in the scholar's study before the image of any Buddhist or Taoist divinity. A beautiful little set of the design commonly known as "chrysanthemum pattern," of remarkably pure nephrite. Date, Ch'ien-lung (1736-95).
540. MINIATURE BRUSH-HOLDER (Pi T'ung), standing on three small scroll feet, and delicately carved in relief. White nephrite. Date, Ch'ien-lung (1736-95).
541. VASE (Yu-lan P'ing), modelled in the shape of a magnolia flower, the stem forming the foot and having clusters of buds sprouting from it on either side and behind. An exquisite specimen, perfectly modelled and beautifully polished. Date, Ch'ien-lung (1736-95). Nephrite.
542. SMALL PLAQUE, delicately carved in openwork in the form of a phoenix (fêng-huang), carrying a small leafy twig in its beak. Date, Ch'ien-lung (1736-95). Nephrite.
543. PAPERWEIGHT (Shu Chên), in the form of a lotus fruit. Might also be worn as a girdle appendage. Date, Ch'ien-lung (1736-95). Nephrite.
544. CUP AND COVER (Kai Wan), of eggshell thinness, carved outside in relief with a diaper of diamond-shaped

pattern. The polish outside and in is of the highest, and the material is so thin that in parts print can be read through it. Date, Ch'ien-lung (1736-95). Nephrite.

545. SNUFF BOTTLE (Pi-yen Hu), carved all over with a basketwork pattern in relief, and finely polished. Date, Ch'ien-lung (1736-95). Nephrite.
546. PAPERWEIGHT (Chên Chih), modelled in the form of a vine of the bitter gourd. The insect crouching upon one of the leaves is a praying mantis. This little piece is an example of the skill of the patient Chinese artist, who shows himself at his best on an exact copy from nature. Date, Ch'ien-lung (1736-95). Nephrite.
- 547-550. ALTAR SET (Ssu Shê), intended for offerings of wine and fruit. It consists of four pieces—two vases for wine and two shallow dishes for fruit. The vases are each elaborately carved in openwork relief with a phoenix and branches of tree-peony. The dishes stand on four small scroll feet, and on the inside bottom of each is carved a medallion in high relief. A beautiful set. Date, Ch'ien-lung (1736-95). Nephrite.
551. INCENSE BURNER (Kai Lu), in the shape of a covered bowl, decorated with two broad bands of openwork design filled with flowers of the tree-peony. Two handles and the knob on the cover are the same artistic floral design cleverly executed in openwork. Date, Ch'ien-lung (1736-95). Nephrite.
552. MEDALLION (P'ai-tzu), charmingly carved in openwork in the form of a basket filled with blossoming sprays of lotus and mounted in a beautifully carved wooden stand as a miniature screen. Date, Ch'ien-lung (1736-95). Nephrite.
553. OVAL PLAQUE (Ch'a P'ing), carved in the form of a fish leaping from waves. Mounted in a wooden stand. Date, Ch'ien-lung (1736-95). Nephrite.
554. ROUNDED PLAQUE (P'ai-tzu), in the form of a dragon coiled in dense sprays of the tree-peony. Date, Ch'ien-lung (1736-95). Nephrite.

555. PAPERWEIGHT (Shu Chên), in the form of two storks, lying side by side, each with a branch in its mouth. The material and workmanship are excellent. Date, Ch'ien-lung (1736-95). Nephrite.
556. GIRDLE BUCKLE (Tai Kou), carved in openwork in the form of a silkworm moth. Date, Ch'ien-lung (1736-95). Nephrite.
557. CARVING OF A LION (Shih-tzu), its forefeet resting upon a brocaded ball, and a cub lying down in front. Date, Ch'ien-lung (1736-95). Nephrite.
558. DOUBLE SNUFF BOTTLE (Shuang Yen Hu), one section round, the other square; both engraved with lightly incised designs. Date, Ch'ien-lung (1736-95). Nephrite.
559. GIRDLE PLAQUE (Tai Pan), mounted in a wooden stand as a handrest, and engraved with an imperial verse in admiration of the hibiscus flower. Date, Ch'ien-lung (1736-95). Nephrite.
560. OVAL MEDALLION (P'ai-tzu), in the form of a shield. On one side is a blossoming spray of tree-peony, emblem of rank; on the other an inscription reading *Hua ch'uan ju i*—"Increasing riches and wishes fulfilled." Date, Ch'ien-lung (1736-95). Nephrite.
561. OBLONG PENDANT (P'ai-tzu), in the form of a shield. On one side a boy paddling a boat laden with a basket of peony flowers, emblems of rank and honor; on the other four antique characters reading *Tsai lei hua ch'uan*—"May it bring heaps of money." Date, Ch'ien-lung (1736-95). Nephrite.
562. MEDALLION (P'ai-tzu), in the form of two round "cash." The inscription reads, *Yi chieh mei shou*—"May it conduce to great longevity." Date, Ch'ien-lung (1736-95). Nephrite.
563. OVAL PENDANT (P'ai-tzu), carved in openwork with felicitous symbols. A very beautiful little piece. Date, Ch'ien-lung (1736-95). Nephrite.
564. OBLONG PLAQUE (Tai Pan), carved in openwork with a pair of egrets standing in water. Date, Ch'ien-lung (1736-95). Nephrite.

565. MEDALLION (P'ai-tzu), of circular form, pierced and engraved in the shape of a butterfly with two movable wheels enclosed within its wings. Date, Ch'ien-lung (1736-95). Nephrite.
566. AMULET, representing the Buddhist "Wheel of Law" (Fa Lun). Carved in one piece in three concentric rings so as to move, each on its own axle, at right angles to each other. Date, Ch'ien-lung (1736-95). Nephrite.
567. AMULET (Lun), carved in one piece of openwork so as to revolve on a movable axle, and encircled with scrolls representing flames. Date, Ch'ien-lung (1736-95). Nephrite.
568. PAPERWEIGHT (Shu Chên), in the form of a winged fish with a dragon's head curled around backward so that the head meets the tail. Date, Ch'ien-lung (1736-95). Nephrite.
569. MEDALLION (Pi), perforated in the middle with a circular hole, carved in imitation of an ancient *pi*, with a dragon of ancient bronze design coiled on one side. Date, Ch'ien-lung (1736-95). Nephrite.
570. OVAL PENDANT (P'ai-tzu), delicately carved in openwork with the character for "double joy" (Shuang hsi), symbol of wedded bliss. A wedding ornament. Date, Ch'ien-lung (1736-95). Nephrite.
571. ROUND MEDALLION (P'ai-tzu), carved in openwork with felicitous symbols. Date, Ch'ien-lung (1736-95). Nephrite.
572. ROUND MEDALLION (P'ai-tzu), delicately carved in openwork with archaic characters, interwoven with symbols and floral sprays, reading *Chi hsiung ju i*—"Good fortune and every wish fulfilled." Date, Ch'ien-lung (1736-95). Nephrite.
573. GIRDLE BUCKLE (Tai Kou), delicately carved in openwork in the form of a crab. Date, Ch'ien-lung (1736-95). Nephrite.
574. OVAL PENDANT (P'ai-tzu), delicately carved in openwork with the round longevity character *shou* in the middle, with a circular frame of cup-like discs. Date, Ch'ien-lung (1736-95). Nephrite.

575. PAPERWEIGHT (Shu Chên), carved in the form of a segment of bamboo with leafy branches sprouting on either side. Date, Ch'ien-lung (1736-95). Nephrite.
576. PENDANT (P'ai-tzu), carved in openwork, with a bird sitting on a filleted crossbar. This design is known to the Chinese as *Hsi Ch'iao tun mei*—"The magpie resting under the plum tree." Date, Ch'ien-lung (1736-95). Nephrite.
577. PENDANT (P'ai-tzu), elaborately carved in openwork, with two pomegranates above an oblong shield engraved with three Chinese characters surrounded by a frame of double interlacing squares. Date, Ch'ien-lung (1736-95). Nephrite.
578. AMULET (P'ai-tzu), in the form of a *pi*, elaborately carved in openwork with dragons and phoenixes, finished in minute detail on both sides of the tablet. With a handle composed of two coiling dragons. The carved inscription reads *Ch'ang yi tzu sun*—"A long line of sons and grandsons." Date, Ch'ien-lung (1736-95). Nephrite.
579. OBLONG MEDALLION (P'ai-tzu), intended to be sewn on the garment as an ornament. Delicately carved in openwork with a scene showing two deer under a pine and a bamboo tree. Date, Ch'ien-lung (1736-95). Nephrite.
580. SCREEN (Ch'a P'ing), of oblong form, mounted in a wooden frame. The front is carved in slight relief with a bird's-eye view of an island covered with buildings surrounded by trees. The reverse is engraved with an imperial poetic inscription written in antique script filled in with gold. Date, Ch'ien-lung (1736-95). Nephrite.
581. SCREEN (Ch'a P'ing), of upright form, mounted on a stand as a kind of a picture. Carved on both sides with a mountain scene, including trees, temples, and figures of Taoist divinities. Date, Ch'ien-lung (1736-95). Nephrite.
582. ROUND BOWL WITH COVER (Yuan Kai Wan), the surface of both covered with spiral scrolls of clouds interrupted so as to leave figures of bats in slight relief. The foot is in the form of a chrysanthemum flower, and on top of the cover is a button of similar design. A remarkable piece, both as to size and the richness of the carving. Date, Ch'ien-lung (1736-95). Nephrite.

583. FLOWER VASE (Hua Ch'a), in the form of a lotus leaf gathered together and bound round with a band of ribbon. Date, Ch'ien-lung (1736-95). Nephrite.
584. VASE (P'ing), of flattened ovoid form, on a low foot, with a short neck and two handles. Openwork cloud scrolls, with three dragons carrying branches of peony, peach blossom and fungus, cover the body of the vase. The cover is surmounted by a round knob. Date, Ch'ien-lung (1736-95). Nephrite.
585. LITTLE CUP-SHAPED BOWL (Kai Wan), minutely carved with floral designs in such delicate openwork as to look like filigree work. The cover is crowned with a peony flower. An excellent specimen of the lapidary's skill. Date, Ch'ien-lung (1736-95).
586. SCREEN (Ch'a P'ing), in the form of a circular disc standing on a broad irregular rocky pedestal. Carved in bold relief with a pair of pheasants standing upon rocks, from which spring a magnolia tree, a peony, and a chrysanthemum. A beautiful specimen. Date, Ch'ien-lung (1736-95). Nephrite.
587. WATER RECEPTACLE (Hsi-tzu), in the form of a double gourd lying on its side, with the vine bearing leaves, tendrils, and smaller gourds winding over the surface, carved in bold undercut relief, a crossing branch of the vine dividing the hollowed part into two at the waist. Date, Ch'ien-lung (1736-95). Nephrite.
588. VASE OR BOTTLE (P'ing), fashioned in the form of an erect double gourd and carved in bold undercut relief with a vine bearing leaves, tendrils, and smaller gourds extending over the entire surface. A companion piece to No. 587.
589. FLOWER VASE (Hua Ch'a), exquisitely modelled in the shape of a Buddha's-hand citron, with the interior hollowed out to hold water. Date, Ch'ien-lung (1736-95). Nephrite.
590. INCENSE BURNER (Kai Lu), with cover. Executed in high relief below are three phoenixes boldly designed so as to appear to support the bowl upon their backs and wings, their heads, with a movable ring hanging from each, projecting to form handles. The high vaulted cover is simi-

larly ornamented and crowned by a hollow knob. A very noteworthy piece because of the success with which a very elaborate and difficult design has been executed. Date, Ch'ien-lung (1736-95). Nephrite.

591. WINE PITCHER (Chu-tzu), with bulging quadrangular body, low spreading foot, and a long neck with a broad protruding lip. Decorated with incised leaves and vertical rows of buds in relief along the corners and on the faces. The loop-handle, of floral design, holds suspended a ring ornamented with buds in relief. Date, Ch'ien-lung (1736-95). Nephrite.
592. ARTIST'S WATER DISH (Hsi-tzu), exquisitely modelled in the form of a begonia leaf, with the veining engraved inside and curved outside in relief. A branch with flowers spreads over the rim. A splendid example of the most artistic work of the Chinese lapidary. Date, Ch'ien-lung (1736-95). Nephrite.
593. ARTIST'S WATER DISH (Pi Hsi), artistically designed and splendidly executed in the form of a spray of begonia. The dish is formed of a large leaf. The branched stem which forms the handle also supplies a little spray which ornaments the interior of the dish with similar leaves, buds and flowers, all perfectly reproduced. A praying mantis crouches upon one of the smaller leaves, and forms a natural motive for the worm-eaten holes in the large leaf. Date, Ch'ien-lung (1736-95). Nephrite.
- 594-596. ALTAR SET (San Shê), consisting of three pieces— an incense burner, a round box and cover, and a vase— of remarkable purity of material and color, and perfection of form and finish. An exceptionally large set, elaborately decorated with symbols of longevity and happiness and with Buddhist emblems. Date, Ch'ien-lung (1736-95). Nephrite.
597. BOWL (Hsi-tzu), of good design, finely finished and perfectly polished, standing on four low feet. The interior is carved in high relief with a floral design composed of interlacing sprays of plants. Date, Ch'ien-lung (1736-95). Nephrite.

- 598-599. PAIR OF CUPS (Ch'a Wan), with covers, with plain undecorated surface, but very highly polished. Date, Ch'ien-lung (1736-95). Nephrite.
600. MARRIAGE WINE CUP (Ho-huan Pei), of oval form, slightly bulging in the middle, with a rounded protruding lip, and two loop-handles with rings. Laid as it were, upon the top, is an elaborately carved openwork band of complicated design. It consists of a musical stone, having suspended from it with ribbons two characters for "joy" joined side by side, meaning "double joy," the special emblem of wedded bliss. The purity of material and color, the soft radiance, and the perfect form and finish of this exquisite cup cannot be described in words. Date, Ch'ien-lung (1736-95). Nephrite.
601. WALL VASE (Kua P'ing), hollowed out at the back and grooved for suspension. Date, Ch'ien-lung (1736-95). Nephrite.
602. LARGE BOWL (Ta Hsi-tzu), of round, bulging body, with a projecting border round the rim deeply indented and carved in relief to represent a ring of heads of the branching sacred fungus. Seldom is such perfection of form, color, and polish found, while its simplicity of style and almost entire absence of decoration add much to its beauty. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95). Nephrite.
603. BEAKER-SHAPED VASE (Hua Ku), of quadrangular section, with eight longitudinal dentated ridges projecting from each of the four sides and angles, and extending from the rim to the foot. It is well proportioned, the cutting is clear, the polish perfect, while the archaic severity of the style is softened by the charm of the material. Date, Ch'ien-lung (1736-95). Nephrite.
604. PILGRIM BOTTLE (Pei Hu P'ing), of characteristic shape, with dragon handles. The front and back are filled with an elaborately carved design representing an imperial five-clawed dragon, just risen from the sea, and about to grasp the precious flaming jewel. The design is executed in low relief, perfect in finish and polish, and brings out

- very charmingly the deep radiance of the beautiful material. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95). Nephrite.
605. LARGE VASE AND COVER (Kai P'ing), with flattened globular body with two loop-handles formed of elephants' heads, each recurved trunk holding a ring. The body, front and back, is decorated with a circular sunken medallion, each filled with four of the eight Buddhist symbols of good luck surrounding the ancient longevity character *shou*. On the sides are palm trees and flying storks. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95). Nephrite.
606. PILGRIM BOTTLE (Pei Hu P'ing), of solid form, with cover. The front and back are decorated with sunken medallions filled with elaborately carved design of an imperial five-clawed dragon coiling round the precious jewel, and surrounded by clouds containing the eight Buddhist emblems. The size of the vase, the remarkable purity of material, the dignified beauty of the decorations, and the perfect finish of the workmanship, make this one of the most important pieces in the Collection. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95). Nephrite.
607. OBLONG SCREEN (Ch'a P'ing), carved on both sides with Taoist scenes and mountain landscapes. Date, Ch'ien-lung (1736-95). Nephrite.
608. SMALL PILGRIM BOTTLE (Pei Hu P'ing), of rounded outline and flat oval section, with two dragons standing out in bold relief, forming a pair of handles. The body of the vase, front and back, is decorated with medallions filled with an imperial five-clawed dragon holding a flaming jewel. The carving throughout is splendidly executed. Date, Ch'ien-lung (1736-95). Nephrite.
609. ARTIST'S BRUSH HOLDER (Pi T'ung), the surface deeply carved to represent a mountain landscape, with hills, trees, streams, pavilions, and figures of Taoist divinities. A beautiful piece on account of the remarkable purity of material and color, and the exquisite lapidary work on it. Date, Ch'ien-lung (1736-95). Nephrite.

610. BUDDHIST FIGURE (Lo-han), cleverly carved, intended to represent Bhadravâja, the first of the eighteen Arhats, the principal disciples of Buddha, seated cross-legged, with right hand extended and holding a manuscript roll in his left hand. Date, Ch'ien-lung (1736-95). Nephrite.
611. BUDDHIST FIGURE (Lo-han), intended to represent Karika, one of the principal disciples of Buddha, enveloped in long robes, seated cross-legged, holding a partially unrolled scroll in both hands. Date, Ch'ien-lung (1736-95).
612. CARVED BOULDER (Shan-tzu), with one end cut off so that it may stand upright. The scene represents a mountain landscape with gorges, trees, torrents, and figures of an old man and eight horses. Date, Ch'ien-lung (1736-95). Nephrite.
613. VASE (P'ing), of flattened oval form, decorated with lotus plants rising from waves, and a pair of swallows flying above, all carved in strong relief. Date, Ch'ien-lung (1736-95). Nephrite.
614. DOUBLE CYLINDER VASE (Shuang Kuan P'ing), composed of two graceful parallel cylinders connected at the base by a crouching monster, in the middle by an eagle-like bird, with outstretched wings, and at the top by the precious jewel. Date, Ch'ien-lung (1736-95). Nephrite.
615. MINIATURE VASE (Hsiao Tsun), with depressed globular body and the neck flaring horizontally to a wide foliated rim. Said to be designed to be carried in the sleeve. Date, Ch'ien-lung (1736-95). Nephrite.
616. TAOIST FIGURE (Shên Hsien), intended to represent one of the Wu Lao, the "Five Old Ones" of Taoist mythology whose spirits animate the five planets. Date, Ch'ien-lung (1736-95). Nephrite.
617. OVAL SCREEN (Ch'a P'ing), carved in deep relief on both sides with rocky scenes filled with trees and the sea, and figures of the sixteen Lo-han or Arhats, the favorite disciples of Buddha, journeying over the world to propagate the faith. In a stand of jade in the form of a double lotus. Date, Ch'ien-lung (1736-95). Nephrite.
618. SMALL QUADRANGULAR VASE (Fei-chi P'ing), modelled after an ancient sacrificial wine vessel, with longitud-

inal projecting ridges cut into square dentations on the corners and faces. A pair of dragon handles on each side of the neck. A beautiful little object. Date, Ch'ien-lung (1736-95). Nephrite.

619. CARVING OF A DRAGON WITH YOUNG (Ch'ih Lung Hsün Tzu), the details well carved in bold relief and openwork. Date, Ch'ien-lung (1736-95). Nephrite.

620. WATER RECEPTACLE (Shui Ch'êng), in the form of a lotus plant. The fruit surrounded by petals is hollowed out and covered with a movable cover. A bud at one side is also hollowed out to hold water. All carved in openwork in exact imitation of the natural forms. Date, Ch'ien-lung (1736-95). Nephrite.

621. VASE (Kai P'ing), of flattened cylindrical form, represented as standing in water surrounded by the flowers and foliage of a lotus plant, one of the peltate leaves standing upright to form a receptacle for a flower, and a fruit-capsule just above hollowed out into a tiny cup. All carved very naturally in strong relief and openwork. Date, Ch'ien-lung (1736-95). Nephrite.

622. BUDDHIST BOWL (Po), modelled in the form of the almsbowl of the Buddhist mendicant. Round the circumference are nine Buddhist figures of identical form and design, executed in Indian style, representing the nine forms of Amitâbha Buddha, each seated cross-legged upon a lotus dais. Engraved underneath with four antique characters, *Ch'ien lung nien chih*—"Made in the reign of Ch'ien-lung."

623. ARTIST'S BRUSH HOLDER (Pi T'ung), carved out of a large block of pure white nephrite, and decorated with a mountain scene carved in relief. The cylinder contains two large brushes set in a cup-shaped socket of green jade mounted on long round handles of white jade; a ju-i sceptre in the shape of a polyporus fungus fashioned out of red coral; and a scroll-picture of a landscape painted on silk labelled outside *Ching chih Hsuan ti erh t'ou*—"Second view of the pavillion where the magic fungus was admired." Date, Ch'ien-lung (1736-95).

624. QUADRANGULAR VASE (Fang P'ing), of flattened quadrangular section, the body filled with a most elegant floral design composed of leaf scrolls and highly conventional flowers sharply cut so as to stand out in fine relief. The cover is similarly decorated and surmounted by a button composed of leaf scrolls. Date, Ch'ien-lung (1736-95).
625. TAOIST DIVINITY (Hsi Wang Mu), consisting of a raft floating on waves. Seated under a tree sprouting from one corner is a figure representing Hsi Wang Mu, the Queen Mother of the Genii. At the other end sits a female attendant paddling the raft, and behind her is a basket with peony blossoms, a deer, and a crane, all emblems of longevity. The design is unique. Date, Ch'ien-lung (1736-95).
626. A FRAME, in which is set a mirror, with a jade cover sliding over it. Upon both the back and slide is a design consisting of a phoenix with outstretched wings flying in clouds, a flower in each corner. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95). Nephrite.
627. INCENSE BURNER (Hsiang Lu), of most complicated form and design. Of broad oval form, contracted in the middle, and deeply hollowed out inside. A large peony blossom in front and behind, in bold relief and openwork, with large scrolled leaves proceeding in all directions. Stands on four legs resting on a foliated base. The form is very charming. Date, Ch'ien-lung (1736-95). Nephrite.
628. SMALL SCREEN (Ch'a P'ing), most elaborately and minutely carved throughout in openwork, mounted in a rosewood frame with a plaque of cloissone enamel at the back. The design is of a mass of interlacing foliage surrounding five large flowers, and through which wind two dragons in pursuit of the precious jewel. A wonderful example of Chinese lapidary work. Date, Ch'ien-lung (1736-95). Nephrite.
629. CUP AND COVER (Kai Wan), of opalescent light gray color, delicately carved and polished to an eggshell thinness, modelled after the conventional chrysanthemum pattern, with seventy-two flutings on both cup and cover. Date, Ch'ien-lung (1736-95). Nephrite.

630. SMALL ROUND DISH (P'an-tzu), of eggshell thinness, perfectly plain. Date, Ch'ien-lung (1736-95). Nephrite.
- 631-632. PAIR OF CUPS (Kai Wan), one with cover, of eggshell thinness, carved in vertical flutings in two encircling bands—a decoration of conventional chrysanthemum pattern. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95).
633. INCENSE BURNER (Ting Lu), modelled in the form of an ancient bronze tripod, resting on three feet formed of peony flowers, with two loop-handles carved in openwork with sprays of the same flower. Profusely decorated with floral designs elaborately executed, and perfectly polished throughout. Date, Ch'ien-lung (1736-95). Nephrite.
634. VASE AND COVER (Kai P'ing), of flattened oval section, gracefully modelled, and decorated with chrysanthemums of Chinese workmanship executed in Indian style. The shoulder is studded with chrysanthemum blossoms at the sides, another crowns the cover, and six small rings hang from looped leaves. A charming specimen. Date, Ch'ien-lung (1736-95). Nephrite.
- 635-636. TWO PERFUME RECEPTACLES (Hsiang K'ou-tai), of oval form, delicately carved in openwork with symbols of floral scrolls consisting of two superimposed panels strung together by silk cords, to be worn suspended from the girdle. Date, Ch'ien-lung (1736-95).
637. CEREMONIAL AXE (Fu), intended for symbolical display on the altar of a Taoist temple. The Chinese character for happiness is on one face, the circular form of the longevity character on the other; upon the back stands the figure of a lion. Date, Ch'ien-lung (1736-95). Nephrite.
638. SCREEN (Ch'a P'ing), of oblong form, carved in high relief with the picture of a mountain landscape. On the reverse side is an inscription carved in bold characters filled in with gold, composed by the Emperor Ch'ien-lung. From the Imperial Summer Palace.
639. BELL (Chung), of archaic design, modelled after an ancient bronze bell of the early dynasties. Decorated with four longitudinal ridges of foliated dentations, with rows of studs and dragons. Suspended in a wooden frame. Date, Ch'ien-lung (1736-95). Nephrite.

640. **BUDDHIST FIGURE (Lo-han)** of an aged saint, representing Kanaka, the eighth of the favorite disciples of the Sâkyamuni Buddha, seated in a cave hollowed out of the side of a rocky hill, carved out of an irregular block of light sage-green nephrite. The inscription, beautifully engraved in minute characters, shows that this is one of eighteen similar figures representing the eighteen Lo-han, each cut in a different colored stone, made by the Emperor Ch'ien-lung for the Imperial Summer Palace.
641. **DRAGON AND PHŒNIX VASE (Lung Fêng P'ing)**, of complicated form and elaborate openwork design, modelled in the shape of a phœnix with tail tucked under between its legs, standing upon a high pedestal, and supporting upon its back a sacrificial pitcher round which a dragon is coiling. A very charming piece of gray nephrite of bold design and perfect finish. Date, Ch'ien-lung (1736-95).
642. **LARGE ROUND DISH (P'an)**, with plain interior. The border is decorated outside with a double whorl of upright superimposed leaves carved in slight relief. The bottom is carved in the shape of a large spreading flower, having eight imbricated petals. Date, Ch'ien-lung (1736-95).
643. **LARGE ROUND DISH (Ta P'an)**, of sage-green nephrite, decorated outside with three encircling bands of conventional floral ornament of Indian style, the base modelled in the outline of a chrysanthemum. The dish is polished to an eggshell thinness, and gives out a sonorous musical ring equal to that of the finest bronze or silver bell. Date, Ch'ien-lung (1736-95).
644. **MUSICAL STONE (Chi Ch'ing)**, suspended by a double chain of links connected above by a looped crossbar, and having hanging below it a pair of little fishes dangling from the outstretched wings of a bat—all carved out of one piece of light sage-green nephrite. Date, Ch'ien-lung (1736-95).
645. **LARGE ROUND BOX (Yuan Ho)** and cover, carved with pierced floral designs and symbols so as to resemble lace-work, from a piece of sage-green nephrite. A remarkable example of the skill and patience of the Chinese lapidary. Date, Ch'ien-lung (1736-95).

646. MUSICAL STONE (Chi Ch'ing), of olive-brown nephrite, carved in relief with symbols of happiness and longevity, archaic openwork scrolls, and a fish projecting at each end. Date, Ch'ien-lung (1736-95).

647. WATER DISH (Pi Hsi), of sage-green nephrite, modelled in the shape of a flat double gourd bound round the waist with a double fillet which has the svastika symbol strung on in front, and terminates on either side in knotted loops. Was originally decorated all over with symbols of happiness and the hundred forms of the longevity character *shou* lacquered in gold. A remarkably large and perfect piece of nephrite, modelled and decorated in true Chinese style. Date, Ch'ien-lung (1736-95).

648-649. PAIR OF ROUND DISHES (P'an-tzu), undecorated, with slightly expanding lip and a broad circular rim below. Of sage-green color and evidently from the same piece of nephrite. Date, Ch'ien-lung (1736-95).

650. SMALL FLOWER VASE (Hsiao Hua P'ing), with spreading foliated foot and a broad foliated projecting rim, the foliations corresponding to the five vertical lobes of the cylinder. The color and the material itself have been much affected by exposure to great heat and fire. Date, Ch'ien-lung (1736-95).

651. STATUETTE OF SHOU LAO, one of the principal deities of the Taoist pantheon, and universally worshipped by the Chinese. The different colors of the stone are ingeniously utilized in the carving, and bring out the white face and hand in vivid contrast to the brownish garments. Date, Ch'ien-lung (1736-95). Nephrite.

652. SCREEN (Ch'a P'ing). A round white disc with a picture of a mountain landscape delicately and elaborately carved in high relief, resting in a high pedestal of green nephrite elaborately carved in openwork with a pair of phoenixes. A remarkable example of hard stone sculpture. Date, Ch'ien-lung (1736-95).

653. SNUFF BOTTLE (Pi-yen Hu), in the form of an aubergine fruit, consisting of the white fruit and a green calyx, the two being so tightly fastened together as to appear to be the same piece. Date, Ch'ien-lung (1736-95). Nephrite.

654. BUDDHIST COLUMN (Fo T'ung) of white nephrite, tall and hollow, resting on a green jade pedestal in the form of a lotus thalamus, and covered by a piece of green jade formed as a full-blown lotus blossom. The cylinder is carved with a mountain landscape, with the figures of Buddha and his disciples. This beautiful piece is one of the gems of the Collection, and is specially interesting as showing the capacity of jade as a material for artistic work, and the patience of the Chinese lapidary in carving so hard a stone in such elaborately minute detail and perfect finish. Date, Ch'ien-lung (1736-95).
655. PAPERWEIGHT (Shu Chên) of light green nephrite, elaborately and delicately carved in the likeness of a fruit of the vegetable sponge, with a grasshopper lying upon one of the leaves. Date, Ch'ien-lung (1736-95).
- 656-657. PAIR OF INCENSE BURNERS (Kai Wan Lu), fashioned in the shape of small bowls with high covers, carved in openwork. Mottled green nephrite. Date, Ch'ien-lung (1736-95).
658. VASE (P'ing), designed in the form of a phoenix whose body forms the vase, with head turned backward and tail curved under between its legs. A dragon is coiling round from the back. The combination of green tints seen here is unusual, and is highly prized by the Chinese. Date, Ch'ien-lung (1736-95).
659. SMALL "LONGEVITY" MOUNTAIN (Shou Shan) of bright green nephrite, boldly carved in relief with trees and emblems. Date, Ch'ien-lung (1736-95).
660. PILGRIM BOTTLE (Pei Hu P'ing) with cover, of mottled spinach-green nephrite, boldly designed. The front and back are carved in relief with the eight Buddhist symbols of good augury artistically arranged. Date, Ch'ien-lung (1736-95).
- 661-662. PAIR OF ROUND DISHES (P'an-tzu) of conventional chrysanthemum pattern, boldly carved and beautifully finished, with three concentric rings of flutings surrounding a plain centre. Date, Ch'ien-lung (1736-95). Nephrite.

663. SMALL BEAKER (Hsiao Tsun) of spinach-green nephrite, modelled in conventional chrysanthemum pattern, with fluted sides and the usual flaring neck. Date, Ch'ien-lung (1736-95).
664. ROUND DISH (Hsi-tzu) of spinach green nephrite, decorated outside with a band of interlacing sprays, of the moutan peony vigorously and sharply cut in relief. The bottom of the dish is carved in very bold relief with a branch of the same flower. Four loop handles crowned with a flower and two leaves spread out of the rim. Date, Ch'ien-lung (1736-95).
665. TRIPOD INCENSE BURNER (Ting Lu), with ringed phoenix handles, and cover crowned with a coiled dragon. The bowl and cover are each decorated with a broad intaglio band filled with a formal floral design freely and sharply cut. The undercutting is deep and the surface uniformly and perfectly polished. Date, Ch'ien-lung (1736-95). Nephrite.
666. INCENSE BURNER (Hsiang Lu) of spinach-green nephrite, in the form of a covered bowl with ringed handles of square section. Decorated in slight relief with conventional scrolls of peonies interrupted by a bat under each of the handles. Date, Ch'ien-lung (1736-95).
667. VASE (Kuan), modelled in the form of a tall jar. Entirely covered with a decoration of floral scrolls executed in relief. Spinach-green nephrite. Date, Ch'ien-lung (1736-95).
668. VASE (P'ing), of oval form, with two ringed handles, the body entirely filled with a conventional pattern of interlacing floral scrolls. The carving is perfect and the polish very fine. Spinach-green nephrite. Date, Ch'ien-lung (1736-95).
669. PILGRIM BOTTLE (Pei Hu P'ing), with tall rounded flat body entirely filled on both faces with floral scrolls carved in relief. An openwork handle on each side of the neck. Spinach-green nephrite. Date, Ch'ien-lung (1736-95).
670. ROUND BOWL (Yuan Hsi) of dark sage-green nephrite, carved with three concentric rings of flutings. With two

- ringed handles designed in the form of a sprig of chrysanthemum with a blossom on top. Date, Ch'ien-lung (1736-95).
- 671-673. ALTAR SET (San Shê) of ancient bronze design, consisting of an urn, a round covered box, and a vase. The urn has a deep oval body with a flat base supported on four short erect feet, and two projecting handles supporting rings on each side of the cover, which is crowned with a dragon. The box has a smooth surface with the round longevity character on top. The vase is of pilgrim bottle shape. A beautiful set, of dark olive-green nephrite. Date, Ch'ien-lung (1736-95).
674. INCENSE BURNER (Tun Lu) of ancient bronze design, with an oblong body having four rounded projecting corners and supported upon four upright hollow legs. The handles are carved in openwork in the form of a leafy spray, culminating in a peony, and the cover is crowned with a large projecting peony surrounded by four others in slight relief on each corner. An exceedingly beautiful piece. Spinach-green nephrite. Date, Ch'ien-lung (1736-95).
- 675-677. ALTAR SET (San Shê) of mottled spinach-green nephrite, modelled in ancient bronze design and consisting of an urn, a covered box, and a vase, each of square outline with rounded corners, and decorated with dragons and symbols. Date, Ch'ien-lung (1736-95).
678. SNUFF BOTTLE (Pi-yen Hu) of spinach-green nephrite, modelled in the form of a flattened jar of solid appearance, with a basket-like decoration carved in relief. Date, Ch'ien-lung (1736-95).
679. ARTIST'S BRUSH HOLDER (Pi T'ung), of imposing size and highly finished design, fashioned in the form of a wide cylinder carved in the boldest relief and pierced with openwork, representing the Lan T'ing or "Orchid Pavilion," situated in the mountains near Hui-chi, in the province of Cheh-kiang—a favorite subject in Chinese art. This is one of the finest examples of Chinese lapidary work in existence. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95).

680. SACRIFICIAL TRIPOD (San Hsi Tung) of spinach-green nephrite, with a globular body mounted upon three upright feet, two erect curving handles, and a cover having three animals reclining upon it. This magnificent specimen was cut from a single block of nephrite. Date, Ch'ien-lung (1736-95).

681-682. SCREENS (Ch'a P'ing). A pair of large oblong rectangular panels carved in relief with mountain scenes of Taoist character, and mounted in wooden stands to form screens. Spinach-green nephrite. Date, Ch'ien-lung (1736-95).

683. ARTIST'S BRUSH HOLDER (Pi T'ung) of fine proportions, sculptured in very bold relief with a rocky mountain scene, and containing a brush mounted in a plain green jade handle, a ju-i sceptre of white jade, and a massage implement mounted on a rock crystal handle and strung with four crystal and seven carnelian rings. Date, Ch'ien-lung (1736-95).

684. LARGE LONGEVITY MOUNTAIN (Ta Shou Shan), of spinach-green nephrite, carved in bold relief with open-work to represent the "Hills of Longevity," the Taoist paradise and abode of their divinity, Shou Lao. This piece is remarkable for its size, its color, and its sculpture. From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95).

685. ARTIST'S BRUSH HOLDER (Pi T'ung), of dark green nephrite, carved in the usual form in bold relief with sharply defined detail, covered with a mountain landscape. It contains a brush mounted in a plain white jade handle; a ju-i sceptre of white jade with a tourmaline head, and a massage implement with a white jade handle and five discs. On the handle of the sceptre are four characters of rich green jadeite reading *Pi tung ju i*—"All shall be as you wish." From the Imperial Summer Palace. Date, Ch'ien-lung (1736-95).

686. LARGE CIRCULAR BOWL (Ta Yuan Hsi-tzu) of spinach-green nephrite. Two square handles with movable rings spring from the bodies of bats. The outside is decorated in relief with interlacing sprays of flowers and leaves.

The inside bottom is carved in relief with a branch of the tree peony supporting a pair of fish. Date, Ch'ien-lung (1736-95).

687. LARGE CIRCULAR DISH (Ta Yuan Hsi-tzu) of spinach-green nephrite, mounted on five broad feet. Two handles of square section, with movable rings, spring from bats. The outside is decorated with floral sprays, and the inside bottom is similarly carved. Date, Ch'ien-lung (1736-95).
688. LARGE ROUND SCREEN (Yuan Ch'a P'ing) of dark green nephrite of unusual thickness, carved on one side in very high relief with a picture representing Bôdhidharma, the first of the Buddhist patriarchs of China, crossing the waves on a reed. An imperial inscription is engraved above and filled in with gold. On the back is engraved with gold outlines a picture of Golden Island, above which is an ode composed by the Emperor Ch'ien-lung.
689. LARGE FISH BOWL (Ta Yü Kang) of dark green nephrite, most vigorously and deeply carved with five imperial dragons rushing through clouds in pursuit of the flaming jewel. The entire bottom is carved to represent waves. This unique object is the largest piece of finely carved jade known to exist, and forms a magnificent example of artistic work. It was made in the imperial palace at Peking during the reign of Ch'ien-lung, as is shown by the inscription engraved inside in the handwriting of the Emperor himself.
690. LARGE OVAL BASIN (Ta Hsi) of dark green nephrite, deeply carved with waves, upon which the figure of a boy is floating and out of which three fish dragons raise their heads. Executed in the strongest and boldest style so that the details stand out in surprising relief. Date, Ch'ien-lung (1736-95).
- 691-692. PAIR OF RICE BOWLS (Fan Wan) of white nephrite, with slightly flaring rim, a low foot, and a double band of vertical flutings. Date, Ch'ien-lung (1736-95).
- 693-694. TWO WINE CUPS (Chiu Pei) of white nephrite, of bowl-like form, beautifully polished to an eggshell thinness. Date, Ch'ien-lung (1736-95).

695. ROUND DISH (P'an-tzu) of spinach-green nephrite, boldly carved and finely finished, with three rings of concentric flutings, executed in higher relief than is usual. Date, Ch'ien-lung (1736-95).

696-697. PAIR OF ROUND DISHES (P'an-tzu) of spinach-green nephrite, of the conventional chrysanthemum pattern, finely fluted in three concentric rings encircling a round cross-hatched centre. Date, Ch'ien-lung (1736-95).

698. FISH GONG (Yü Ch'ing) of yellowish white nephrite, carved in openwork in the shape of a carp swimming through a network of water plants. Suspended from a mount in the shape of two fish. Date, Ch'ien-lung (1736-95).

699. TRAY FOR WINE CUP (Tieh-tzu) of four-lobed outline, with a projecting ring in the middle surrounded by branches of peach-trees with flowers and fruit, all executed in strong relief. Light sage-green nephrite. Date, Ch'ien-lung (1736-95).

700. CIRCULAR DISC (P'ai-tzu) of foliated outline, carved on each side with a chrysanthemum and a border of ornamental scroll work. Grayish blue nephrite. Date, Ch'ien-lung (1736-95).

701. BOWL (Wan) of white nephrite, undecorated but highly polished, with a mark underneath of four antique characters reading *Chia ch'ing nien chih*—"Made in the reign of Chia-ch'ing" (1796-1820).

702. INCENSE BURNER (Kai Lu), decorated inside and out in high relief with floral designs. Two large elaborately carved handles are each topped with a flower and has a movable ring. Date, Chia-ch'ing (1796-1820). Nephrite.

703. FISH BOWL (Yü Kang) of depressed globular form, with incurved rim, modelled in the shape of a Buddhist almsbowl. Boldly carved outside with bats flying in clouds. White nephrite with clouds of brown. Date, Chia-ch'ing (1796-1820).

704. TALL BEAKER-SHAPED VASE (Ku T'ung Hua Ku) of spinach-green nephrite of ancient bronze design. The body is decorated with bands of the gluttonous orge (t'ao-

- tieh) in the midst of conventional scrolls, and two ringed handles spring from the sides. Date, Chia-ch'ing (1796-1820).
705. LARGE TAZZA-SHAPED BOWL (Ta. Kai Wan) with cover, of spinach-green nephrite, elaborately and intricately carved in openwork with floral scrolls. Date, Chia-ch'ing (1796-1820).
706. SMALL DISH (P'ên) of oval outline and four-lobed section, poised upon four small feet. Carved with a decoration of four butterflies with a background of floral sprays. A charmingly executed dish of almost pure white nephrite. Date, Chia-ch'ing (1796-1820).
707. PENDANT (P'ai-tzu) of white and dark grayish nephrite, in the form of a lion-like monster with a branch of sacred fungus in its mouth. Date, Chia-ch'ing (1796-1820).
708. PENDANT (P'ai-tzu) in the shape of one of the Taoist genii (Liu Han), mounted upon a three-legged toad, he in white and the toad in dark gray, all, however, of one piece of nephrite. Date, Chia-ch'ing (1796-1820).
709. STAND FOR WINE CUP (Wan Chou) of light sage-green nephrite, carved in the shape of a boat, the inside plain, the outside decorated with ornamental scrolls. Date, Chia-ch'ing (1796-1820).
710. GIRDLE BUCKLE (Tai Kou), carved in the form of a red dragon on a greenish background, all out of one piece of jadeite. Date, Chia-ch'ing (1796-1820).
711. GIRDLE BUCKLE (Tai Kou), similar to No. 710 but larger, and the color clearer.
712. SNUFF BOTTLE (Pi-yen Hu), carved out of a piece of reddish and grayish jadeite in the shape of a three-legged toad. Date, Chia-ch'ing (1796-1820).
713. BUTTON (Niu-tzu) for the girdle, in the shape of a small crab, dark brownish red jadeite. Date, Chia-ch'ing (1796-1820).
714. PAPERWEIGHT (Shu Chên) of light spinach-green nephrite, in the form of the tuberculated gourd called by the Chinese *Lai-kua*, carved in natural detail and showing effects of exposure to heat. Date, Chia-ch'ing (1796-1820).

715. EIGHT WINE CUPS (Chiu Pei) of upright form, with a long handle carved in openwork with scroll patterns. Jadeite. Date, 1796-1875.
- 716-719. FOUR ARMLETS (Cho-tzu), carved out of a remarkably pure and clear jadeite of beautifully varied colors. Date, 1796-1875.
720. SACRIFICIAL VESSEL of creamy white and bright green jadeite, the entire surface carved in relief with fishes swimming among water plants. Probably copied from an ancient bronze design. Date, 1796-1875.
721. PIPE MOUTHPIECE (Yen-t'ung tsui), carved out of a beautiful piece of lilac-colored jadeite. Date, 1796-1875.
722. A STRING OF BEADS (Ch'ao Chu), 108 in number, worn as part of the costume of a mandarin of rank under the reigning and preceding dynasties. Each bead perfect and carved out of beautifully colored jadeite of pea-green color. Date, 1796-1875.
723. FINGER RING (Chih Huan) of beautifully colored jadeite artistically made. Date, 1796-1875.
724. SNUFF BOTTLE (Pi-yen Hu) of beautifully mottled green jadeite, delicately etched on both sides with a poppy flower and leaves. Date, 1796-1875.
725. ARMLET (Cho-tzu), showing the effects of fire action, the color almost entirely changed but the polish remaining. Date, 1796-1875.
726. CUP AND COVER (Kai Ch'a Wan) of mottled green jadeite, a fair example of modern workmanship. Date, 1796-1875.
727. RUSTIC FLOWER VASE (Hua Ch'a) of lavender-colored jadeite, modelled in the form of a gnarled trunk of pine tree overspread with leafy branches executed in relief. Date, 1796-1875.
728. PLUME HOLDER (Ling Kuan) of milky white nephrite, beautifully polished and decorated on one side in relief with a bat, symbol of happiness, and the character *hsi*, "joy." Date, 1796-1875.
729. SHEATH-KNIFE (Tao-tzu), with a fruit-pick of yellow metal, mounted in a case and intended to be suspended

from the girdle. The case and the handle of the knife are of white nephrite carved in openwork, with floral designs. Date, 1796-1875.

730. SIGNS OF THE ZODIAC (Shih-êrh-chin), in the form of twelve animals of the duodenary cycle, which mark the two divisions of the ecliptic. They are carved with human bodies with flowing robes and animal heads, and are, in their order, the Rat, the Ox, the Tiger, the Hare, the Dragon, the Serpent, the Horse, the Goat, the Monkey, the Cock, the Dog, and the Pig. Date, 1796-1875.

JEWELLED JADES.

This division includes carved objects of nephrite and jadeite inlaid or set with other precious or semi-precious stones, and jade mounted in gilded metal or gold for imperial presents or for personal ornament. They are all, with one exception (No. 731) attributed to the long reign of Ch'ien-lung, 1736-95.

731. A SCREEN (Ch'a P'ing), mounted on a carved wooden stand, to be placed within a shrine. The picture represents Fu, Lu, and Shou, star-gods of happiness, rank, and longevity, the three most popular divinities of Taoism, standing on rocks of lapis lazuli, under a pomegranate tree of nephrite, with flowers and fruit of garnets, rubies, and jadeite, the whole mounted on a plaque of green nephrite carved in openwork. The workmanship is undoubtedly of the Ming period, and is attributed to Wan-li (1573-1619).
732. PENDANT (P'ai-tzu) of mottled green jadeite, in the form of an egg-plant, mounted with gold and capped by an imitation pearl. Date, Ch'ien-lung (1736-95).
733. GOLD-MOUNTED JEWELRY (Shou Shih) of beautiful emerald-green jadeite, consisting of a pendant, a pair of ear-rings, and a bracelet. These magnificent objects were obtained in Peking by Count Kleczowsky, a member of the staff of Count Palakao, the general commanding the French forces at Peking in 1860, and were mounted for him in Paris. They were known for a long time as the "Countess Kleczowsky jewels." The jade exhibits the highest quality of artistic Chinese workmanship. Material

of such purity and such varied richness of color is of the utmost rarity, and is the most appreciated of emerald-green jadeite. Date, Ch'ien-lung (1736-95).

734. SCEPTRE (Ju-i), mounted with thin plaques of translucent emerald-green jadeite carved in relief with bats and the round longevity character. The gilded sceptre is richly chased with floral scrolls of chrysanthemum enclosing the eight Buddhist symbols. Date, Ch'ien-lung (1736-95).

735. IMPERIAL JADE-HANDLED KNIFE (Huang Yü Tao), of the usual Chinese form and style. The steel blade is encrusted with gold on both sides, mounted with a handle of plain polished nephrite, and enclosed in a scabbard of delicately chiselled repoussé gold, interrupted on two sides by the eight Buddhist symbols carved in turquoise. Date, Ch'ien-lung (1736-95).

736. IMPERIAL JADE-HANDLED KNIFE (Huang Yü Tao), with steel blade, much worn, mounted with a white nephrite handle deeply and finely carved on one side with an imperial five-clawed dragon pursuing the flaming jewel, on the other side a panel enclosing an inscription in the handwriting of the emperor. The scabbard is of repoussé gold, delicately chased. Date, Ch'ien-lung (1736-95).

737-738. PAIR OF SMALL JARS (Hsiao Kuan) of white nephrite, the covers surmounted with buttons crowned with studs of emerald-green nephrite, and inlaid with a ring of eight rubies near the top. Date, Ch'ien-lung (1736-95).

739. HORSE CARRYING BUNDLE OF BOOKS (T'o Shu Ma).

740. ELEPHANT CARRYING PRECIOUS VASE (T'o Pao P'ing Hsiang). A pair of companion figures from some Chinese Buddhist shrine. Elaborately and naturally carved out of dark sage-green nephrite, and profusely ornamented with small rubies. Date, Ch'ien-lung (1736-95).

741. SMALL BRUSH HOLDER (Hsiao T'ung) of olive-green nephrite, standing on three small scroll feet, inlaid with emblems of longevity and happiness, carved in lapis lazuli, coral agate, quartz, mother-of-pearl, and stained ivory. Date, Ch'ien-lung (1736-95).

JADE FLOWERS AND FRUIT.

This division comprises a collection of composite creations peculiar to China, representing flowers and fruit modelled in jade and other hard stones. These were intended to be displayed on the altar of a sacrificial temple, or placed upon a table in the interior of some luxurious home.

742. DISH OF ARTIFICIAL PLANTS (P'ên Ching). A white nephrite dish mounted upon five scroll feet, filled with large lanceolate leaves of green nephrite and gilded stems bearing coral berries. Below are various flowers and leaves in carnelian pink quartz, coral, green nephrite and gold. Date, Ch'ien-lung (1736-95).
- 743-744. PAIR OF DISHES WITH PLANTS (P'ên Ching) of green nephrite, a rose-bush in No. 743 and a chrysanthemum in No. 744, with flowers, buds and leaves of coral, pearls, amber, nephrite, etc. The bottom of the dishes filled with red coral grains representing earth. Date, Ch'ien-lung (1736-95).
- 745-746. PAIR OF DISHES WITH FRUIT (Kuo P'an), the dishes of jadeite filled with branches of peaches, apples, lichi fruit, Buddha's-hand citron, and flowers. Date, Ch'ien-lung (1736-95).
- 747-748. PAIR OF VASES WITH FLOWERS (Hua P'ing). The vases of jadeite of tall quadrangular form, decorated in relief with floral sprays. Inserted in them are bouquets of blossoming sprays of peaches, pomegranates, plums and hawthorn. Date, Ch'ien-lung (1736-95).
749. VASE WITH FLOWERS (Hua P'ing) of three-lobed outline, carved out of a piece of pure white nephrite. With branches of chrysanthemum, plum, and roses, the flowers in white jade, pink quartz, yellow agalmatolite, lapis lazuli, and amber. Date, Ch'ien-lung (1736-95).
750. POT WITH PLANTS (P'ên Ching). A rounded pot of six-lobed outline and section of gilt bronze, mounted with six panels of bowenite carved in openwork, and with a champlévé border of blue enamel. Filled with a growing

plant with large leaves of green nephrite, a branch with red coral berries, and smaller flowers beneath. Date, Ch'ien-lung (1736-95).

751-752. PAIR OF POTS WITH PLANTS (P'en Ching). The pots of glass and gilt bronze with handles beaded with light green jadeite. One containing a magnolia tree, the other a peach tree, with buds, flowers and fruit carved in white jade, pink quartz, malachite, turquoise, and blue enamel. Date, Ch'ien-lung (1736-95).

753-754. PAIR OF POTS WITH PLANTS (P'ên Ching). The pots of gilt bronze, the sides decorated with peonies in *champlevé* enamel. Containing trees and plants with leaves and flowers of jade, coral, quartz, amber, ivory, etc. Date, Ch'ien-lung (1736-95).

INDIA.

The worked jades of Indian manufacture are classified under two headings—Carved Jades and Jewelled Jades. They belong mostly to the period of the Mogul Empire, which ruled in India from 1526 to 1761 A. D. The jewelled jades are remarkable for the skilful grouping, as well as for the intrinsic value of the jewels devoted to their decoration. The surface of the jade having been lightly carved for their reception, the scintillating stones are embedded and secured by beaten gold, which defines their outlines and is carried on further to complete and join the floral designs which comprise the artistic decoration of the object.

CARVED JADES.

755. WINE CUP of eight fluted form, the vertical ridges between the flutings extending inside down to the bottom. A dainty little cup with a loop-handle carved in the shape of a leaf, made out of a remarkably pure piece of nephrite. Date, seventeenth century.

756. BOWL of charming form and extremely delicate workmanship and polish. Almost of eggshell thinness. Poised upon a circular foot, with two handles carved in openwork.

For purity of material and color, beauty of texture and high polish, this piece is unsurpassed. Date, seventeenth century.

757. AN OVAL BOWL of good form and perfectly finished workmanship, decorated with floral designs and foliated bands of openwork. The foot is carved in the shape of a formal flower, and the two handles are carved in openwork in the shape of flowers. An exquisite gem of Indian handicraft. Date, seventeenth century.
758. LOW DISH of white nephrite, perfectly polished, with a rounded body decorated with a border of pointed leaves and a base fashioned in the shape of a formal flower. Date, seventeenth century.
759. A VASE of light, elegant form and graceful outline, with a rounded body of oval section, a low foot of floral design and a long neck springing from the body to terminate in a flaring mouth. Two loop-handles with movable rings. Date, probably seventeenth century.
760. SMALL COVERED BOX, in the form of compressed plums held together by the twigs and leaves of a leafy branch which forms the handle. Daintily cut and polished, and so thin that print can easily be read through it. The inside divided into three compartments. Date, seventeenth century.
761. THIN DISH of foliated outline and floral design, decorated inside with chrysanthemum flowers. Very light yellowish gray nephrite. Date, seventeenth century.
762. A FLUTED BOWL of light sage-green nephrite, of twelve lobed section, with a low foot carved in the conventional chrysanthemum pattern and with all its decorative details derived from the same flower. The external surface covered with a lightly engraved inscription by the Emperor Ch'ien-lung. With two loop-handles of buds hanging down to meet the tips of leaves. Date, seventeenth century.
763. SMALL CIRCULAR DISH of dark sage-green nephrite, of fluted outline, modelled after the conventional chrysanthemum pattern. Undecorated but highly polished. Date, seventeenth century.

764. A MIRROR FRAME of dark sage-green nephrite, carved in openwork with intricate floral patterns. Date, seventeenth century.
765. A SWORD-GUARD of very dark greenish black nephrite, of Indian form and design, terminating at each end in a dragon's head. Date, seventeenth century.
766. ROUND SHALLOW BOWL of light gray nephrite, decorated outside with two bands of foliations in relief, the rim richly lacquered and painted. The design and execution are in Indian style, but the lacquer was probably applied in China. Date, probably seventeenth century.
767. LARGE BOWL, light gray, heavily flecked with black. Of well-rounded form, with a circular band-like foot and two handles of spiral outline projecting at the rim. Date, before the nineteenth century.

JEWELLED JADES.

768. BOX AND COVER of white nephrite, of oval outline and rounded surface, the cover decorated outside with scrolls in gold inlaid work set with large rubies and emeralds. A rose-shaped flower occupies the centre from which radiate six gold stems bearing fuchsia-buds of rubies. Date, seventeenth century.
769. DAGGER-HANDLE of white nephrite, decorated with scroll work in gold of floral pattern inlaid with large diamonds, rubies and emeralds. Date, seventeenth century.
- 770-771. PAIR OF ARMLETS of white nephrite, inlaid with gold of floral design set with rubies, emeralds, and rose-cut diamonds. The snaps are composed of two dragons' heads of serpent form, made of gold decorated with brilliant rich green, red and blue Jeypore enamel set with diamonds, rubies and emeralds. Date, seventeenth century.
772. SMALL BOWL of grayish nephrite, standing upon a circular foot. Around the rim and the base are rings of flowers with pearls, rubies, diamonds and emeralds set in gold. This piece was formerly the property of Behadur Shah, King of Delhi. Date, seventeenth century.

773. DAGGER-HANDLE of white nephrite, decorated in gold with floral scrolls of striking and beautiful design, with rubies, emeralds and diamonds. Date, seventeenth century.
774. ROUND FLAT PLATE of light sage-green nephrite, the surface decorated in two broad concentric bands with floral scrolls, the buds of emeralds and rubies, the flowers of chalcedony. Date, seventeenth century.
775. A JAR, of grayish nephrite, profusely decorated with floral designs of jewels set in gold, including pearls, diamonds, rubies, sapphires, turquoise, coral and zircon. Date, seventeenth century.
776. A FLAT BOX of four-lobed outline, the inside divided into four corresponding compartments. Decorated with floral sprays of formal but charming design representing roses delicately outlined in gold. The jewels comprise 203 rubies and 40 emeralds. Date, seventeenth century.
777. BOX AND TRAY of grayish nephrite, with rounded corners, the box divided into four compartments. Encrusted with rubies and emeralds set in fine gold, and four long emerald leaves. Date, seventeenth century.
778. DAGGER-HANDLE charmingly carved in the shape of a horse's head and neck, and encrusted with emeralds and rubies set in gold. Date, seventeenth century.
779. BOTTLE, of curiously irregular form, of dark sage-green nephrite, and inlaid with delicate floral designs in silver; around the neck a ring of flowers of fluted white nephrite mounted in gold. Date, seventeenth century.
780. DEEP DISH of green nephrite, standing on a prominent circular foot. The interior is decorated with an engraved design of formal pattern inlaid with silver. The outer surface is carved in slight relief with a circle of narrow panels with broad bands of foliated ornament. Date, seventeenth century.
781. BUTTERFLY perched upon a leaf. The leaf is executed in delicate filigree gold work, as are the frame and front wings of the butterfly. Its body is composed of pearls of appropriate form. The two larger wings are inlaid with

- thin plates of emerald-green jadeite carved in natural outline and etched on the surface to imitate the natural markings. Date, eighteenth century.
782. A MIRROR set in a frame of grayish nephrite. The external border and a panel on the back are filled with graceful floral design, with flowers of rubies, emeralds, pearls, diamonds and turquoise set in gold lines. Date, eighteenth century.
783. ARMLET of grayish nephrite, decorated with inlaid gold lines set with rubies, sapphires, emeralds, cats-eyes, coral, zircon, turquoise, moonstone, pearl, topaz and a diamond. Date, eighteenth century.
784. A SCEPTRE fashioned somewhat in the shape of a mace. The spirally curved silver handle is riveted below to a hilt of dark green nephrite, and at the top to a piece of light gray nephrite. The five blades of nephrite forming the head of the sceptre are mounted with 100 uncut garnets surrounded by gold lines. Date, eighteenth century.
785. DAGGER-HANDLE of dark green nephrite, ornamented with a profusion of foliated designs delicately outlined and inlaid with silver. Date, eighteenth century.
786. BOX AND COVER of seaweed-green nephrite, etched with a design of Chinese character inlaid with hammered gold. A charming object. Date, eighteenth century.
787. DAGGER, the handle of almost black nephrite, ornamented with floral designs inlaid with silver. The long grooved blade curves upward to a sharp point. Date, eighteenth century.
788. OVAL PENDANT of white nephrite, decorated on the front with floral designs worked in gold and set with 12 diamonds, a pearl, an emerald, a sapphire, a ruby, a zircon and a coral. Suspended from a necklet of woven gold threads. Date, nineteenth century.
789. OVAL PENDANT of white nephrite, carved with a raised oval panel in the middle, and set with emeralds, rubies, pearls, diamonds, and a coral. Date, nineteenth century.
790. OVAL PENDANT of white nephrite, decorated with floral designs worked in gold and set with rubies, emeralds, diamonds, pearls, coral, sapphire and a zircon. Date, nineteenth century.

- 791-792. TWO THUMB-RINGS of white nephrite, similar in shape to a Chinese archer's thumb-ring, and decorated with floral designs inlaid with gold and set with jewels consisting of rubies, emeralds, and diamonds. Date, nineteenth century.
793. GIRDLE CLASP of white nephrite, made in two pieces and decorated with floral designs of gold inlay set with emeralds, diamonds and rubies. Date, nineteenth century.
794. GIRDLE CLASP, similar to No. 793, but a little larger, somewhat similarly decorated with pearls, diamonds, rubies and emeralds. Date, nineteenth century.
795. LITTLE VASE of grayish nephrite, modelled in the form of a flattened double gourd, and decorated with floral and foliated design, jewelled with 63 rubies and 1 emerald set in gold. Date, nineteenth century.

ANNAM.

Indo-China is represented by four important and valuable pieces which came out of the palace of the old emperors of Annam, at Hué, where they were found after the occupation of that city by the French army in the year 1887, and subsequently taken to Paris. They are particularly interesting as relics of an ancient native dynasty of the Far East. There is no indigenous art in Annam, which derived what civilization it possesses from India and China. The objects before us betray a strong Chinese influence both in form and decoration, and the jade is carved in detail in accordance with the canons of Chinese lapidary art.

796. IMPERIAL GIRDLE (Huang Ch'ao Tai) of ribbed cloth-of-gold, studded with eighteen openwork medallions of jadeite of varying size and shape, set in gold frames studded with pearls. The medallions are of choice color, and are deeply carved in openwork with the imperial five-clawed dragon in various poses. Date, 1802-19.
797. SCREEN (Ch'a P'ing), consisting of a flat plaque of jadeite engraved on one side with a picture etched with gold lines; set in a frame of green enamel covered by a large gilt canopy, filled in on the front with repeated char-

acters of happiness and longevity, and on the back by floral designs of other hard stones. The whole rests on the backs of two gilt bronze reclining elephants with jewelled trappings. The artistic details betray the hand of a Cochin-Chinese artist, and the period is to be referred probably to the reign of the Emperor Gya-lung (1802-19).

798. *INK PALLET AND WATER HORN.* The pallet is a flat oblong piece of nephrite appropriately carved, enclosed in a box of hammered gold, chased and ornamented, the top of the cover bearing an inscription written by the emperor. The horn is mounted in gold in the usual form of five-clawed imperial dragon, and was intended to carry a supply of water for use in rubbing down ink on the pallet. Date, 1802-19.
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EUROPE AND NEW ZEALAND.

The art objects of worked jade comprised under this heading all belong to the nineteenth century. Most of them have been specially carved to show the capabilities of the several varieties of jade as a media for fine lapidary work, and also to show the skill of the modern lapidary.

FRANCE.

These pieces were all executed in private lapidary workshops in Paris.

799. *STATUETTE OF VENUS DE MILO.* A beautiful specimen of modern lapidary work from jadeite, said to have been found in Tibet.
800. *PROFILE PORTRAIT OF HEBER R. BISHOP,* executed in relief upon a fine piece of New Zealand nephrite.
801. *ROUND BONBONNIERE,* with lid mounted in gold and connected with a golden hinge. Carved out of a piece of New Zealand nephrite.
802. *PAPER-KNIFE,* the blade in the form of a Turkish scimitar, the handle that of a pedestal with a beautifully carved female head. Probably the finest specimen of modern lapidary work in existence at the present time. From New Zealand nephrite.

803. SMALL SCENT BOTTLE with a hinged cover. From New Zealand nephrite.
804. ARMLET, very finely polished. From New Zealand nephrite.
805. RECTANGULAR BAR, from a beautifully translucent piece of nephrite.

RUSSIA.

The three specimens from this country were carved in the imperial lapidary works at St. Petersburg, where Siberian jade is fashioned into vases and other artistic shapes on classical lines. The material of each is nephrite found in Siberia.

806. SHALLOW DISH, perfectly plain, but the polish is unusually brilliant. A fair example of modern Russian lapidary work.
807. MINIATURE OF THE HAIRY MAMMOTH OF SIBERIA, modelled after the celebrated mammoth in the St. Petersburg Museum, and the best information obtainable from other sources.
808. PAPERWEIGHT, in the form of a Russian two-funt iron weight.

NEW ZEALAND.

The four specimens which follow are examples of ornaments from New Zealand jade of more modern manufacture than the aboriginal implements and ceremonial objects included among the archæological specimens.

809. EAR-DROP (Kuru) of beautiful translucent green nephrite. These are very highly prized by the Maoris.
810. PENDANT or ear-drop of green nephrite, mounted with gold at the smaller end.
811. PENDANT or ear-drop, similar to No. 810, but mounted with silver.
812. PENDANT of flat claw-shaped form, mounted with finely chased gold at the upper end, and provided with a ring for suspension. Of dark green nephrite.

HARD STONES OTHER THAN JADES.

While engaged in the formation of the Collection of Jades, Mr. Bishop was fortunate enough to secure a number of beautiful and exquisitely carved specimens of rock crystal, agate, lapis lazuli, etc., which show equally with the jades the wonderful artistic ability and skilful workmanship of the Chinese lapidary. Whether the object was intended as a receptacle for flowers, for use on the writer's or artist's table, or as a simple table ornament, it was the artist's custom to spend much time and thought in taking advantage to the full extent of different colors, imperfections, and peculiarities of form of the material in order to present to his admirers an exquisite result. In this particular the Chinese lapidaries of a few generations past excelled the lapidaries of the world, and it is doubtful if an artist exists in China to-day able to do any of this beautiful work. This and the cutting of jade in large artistic pieces have become almost, if not entirely, a lost art. The lapidaries of to-day content themselves with making small objects to wear as jewelry. The specimens included in the Collection show a boldness of conception and a perfection of execution and finish which are unsurpassed.

ROCK CRYSTAL.

813. ROCK CRYSTAL in its natural state, partially shaped to represent a mountain.
814. ROCK CRYSTAL BALL, 5 inches in diameter. A perfect specimen. On a stand composed of three bronze storks.
815. ROCK CRYSTAL BALL, $4\frac{3}{8}$ inches in diameter, showing state just before grinding down and polishing. On a bronze fish stand.
816. ROCK CRYSTAL BALL, $4\frac{1}{8}$ inches in diameter. On a bronze fish stand.
817. ROCK CRYSTAL BALL, 3 $\frac{3}{16}$ inches in diameter. On a bronze stand composed of two demons.
818. "SMOKY" ROCK CRYSTAL BALL, 3 $\frac{5}{16}$ inches in diameter. On a bronze stand composed of two demons.
819. ROCK CRYSTAL BALL, 2 $\frac{9}{16}$ inches in diameter. On a stand composed of three small silver figures.

820. ROCK CRYSTAL VASE, of cylindrical form, carved in bold relief with an imperial five-clawed dragon pursuing the flaming jewel. A magnificent specimen.
821. ROCK CRYSTAL VASE AND COVER. Three dragons of ancient design carved in relief on the body of the vase, and another on the cover. Two ring handles spring from the slender neck.
822. ROCK CRYSTAL JU-I SCEPTRE, carved in the usual form of a branch of the sacred longevity fungus.
823. ROCK CRYSTAL DISH, fashioned in the shape of a large lotus leaf with recurved rim, the surface covered with vines, flowers and smaller leaves. An exceptionally large piece.
824. ROCK CRYSTAL BOTTLE AND COVER, with a stump of a peach tree on one side and an upright lotus leaf on the other, these forming two additional vases or receptacles. A charming bit of carving.
825. ROCK CRYSTAL VASE in the form of two hollow stumps surrounded by trees and flowers and figures of egrets, all carved in bold relief. Stained ivory stand elaborately carved in openwork.
826. ROCK CRYSTAL DISH, with three receptacles, fashioned in the shape of three fungus leaves connected by branches.
827. ROCK CRYSTAL VASE in the form of a hollow stump of the peach tree, with vines, leaves and fruit carved in relief, and at one side an upright leaf forming another receptacle.
828. ROCK CRYSTAL CARVING in the form of a stump. At one end a plant with large lenticular leaves of light greenish tint. The stump and a leaf behind hollowed out to hold water.
829. ROCK CRYSTAL VASE, in the form of a stump with two openings. At one side a tree of greenish color, with branches, leaves and flowers. The stump itself covered with similar branches carved in relief.
830. ROCK CRYSTAL CARVING in the form of a Buddha's-hand citron. On the front a dragon of archaic design climbs upward to meet a bat, both of a greenish color, caused by an inclusion of chlorate in the crystal.

831. ROCK CRYSTAL VASE in the form of a hollow, thick stump, the outside covered with branches, leaves and flowers carved in relief.
832. ROCK CRYSTAL CARVING in the shape of a covered vase resting on the back of a phoenix of archaic design, the outstretched wings forming handles, a movable ring hanging from its mouth. Exceedingly clear.
833. ROCK CRYSTAL VASE WITH COVER. Two long handles spring from the slender neck. A flowering branch of plum tree covers the front of the body, and a branch of pine the back.
834. ROCK CRYSTAL CARVING OF A PORPOISE. Remarkably pure crystal. On a stained ivory stand representing waves.
835. ROCK CRYSTAL FIGURE OF A FEMALE carrying a basket of fish. Perfectly carved and an exceptionally pure piece of rock crystal.
836. ROCK CRYSTAL SACRIFICIAL VESSEL, of ancient bronze design, with cover and large handle, the entire surface decorated in relief with conventional design.
837. ROCK CRYSTAL SACRIFICIAL VESSEL, of ancient bronze design, similar to No. 836, but smaller.
838. ROCK CRYSTAL CARVING of a phoenix lying down, the body hollowed out as a bottle, with a small cover on top.
839. ROCK CRYSTAL CARVING of two seated figures, one perfectly clear, the other clouded, both carved out of one piece of quartz.
840. ROCK CRYSTAL DISH, in the form of an upturned lotus leaf, with vines, flowers and fruit, in the middle of the dish a frog sitting on a stump. The frog and a large flower of greenish tint.
841. ROCK CRYSTAL PAPERWEIGHT in the form of a dog lying down, grasping an embroidered ball between the two fore paws.
842. ROCK CRYSTAL CARVING OF A DOG of ancient bronze design, of opaque, milky colored material.
843. ROCK CRYSTAL VASE, in the form of an upright lily springing from vines, a large leaf at one side forming another water receptacle.

844. ROCK CRYSTAL PAPERWEIGHT in the form of a dog, of ancient bronze design, standing upon a high pedestal.
- 845-846. TWO ROCK CRYSTAL PAPERWEIGHTS, each in the form of a dog, of ancient bronze design, standing upon a low pedestal.
847. ROCK CRYSTAL PLATE, in the form of a low flat lotus leaf, with edges slightly upturned to form a rim.
- 848-849. TWO ROCK CRYSTAL RINGS, of very pure material, evidently intended for use as handles.
850. ROCK CRYSTAL CARVING representing Fujisan (or Fujiyama), the sacred mountain of Japan, with inclusions of titanium or vegetable matter. The artist has shown great ingenuity in taking advantage of the inclusions to produce a remarkable truthful and well-proportioned reproduction of the great mountain.
851. ROCK CRYSTAL STAND, on four small legs. An exceptionally fine bit of material.
852. LARGE AMETHYSTINE QUARTZ CARVING in the form of icebergs floating in water. At one end a dragon is represented rising from the sea, and at the other end a fish is seen. This is an exceptionally large and fine specimen.
853. CARVING IN AMETHYSTINE QUARTZ representing a branch with one large and three small Buddha's hand citrons. The large one hollowed out to hold water, with a smaller one of beautiful purple color serving as a cover. A remarkable specimen.
854. SMALL AMETHYSTINE QUARTZ VASE, with cover, archaic dragons carved in relief crawling over the surface.
855. SMALL AMETHYSTINE QUARTZ FIGURE of a Buddhist divinity.
856. LARGE SOLID ROSE QUARTZ JAR, of massive form, with a large projecting handle on each side. Otherwise the surface is undecorated but very highly polished. A beautiful specimen.
857. ROSE QUARTZ VASE in the form of a trunk of the pomegranate tree, with branches, leaves, fruit and flowers spreading over the surface. At the lower corner an upturned fungus leaf forms another receptacle for water.

858. LARGE "SMOKY" ROCK CRYSTAL VASE, with cover surmounted by a dog of ancient bronze design, with two large ring handles of the slender neck. Starting from the base the color gradually darkens until the top of the cover is almost black. An important piece.
859. "SMOKY" ROCK CRYSTAL FIGURE of a Buddhist divinity, seated, the right hand holding a scroll and resting on the knee.
860. "SMOKY" ROCK CRYSTAL CARVING of a bird, hollowed out to form a box, the head and back being the cover.
861. "SMOKY" ROCK CRYSTAL CARVING of a large locust.

AGATES, Etc.

862. CARNELIAN AND WHITE AGATE GROUP of three upright fishes, each hollowed for use as a flower receptacle. Boldly conceived and exquisitely executed.
863. CARNELIAN AND WHITE AGATE DISH, shaped like a large lotus leaf, decorated on the outer surface in bold relief with smaller leaves, vines, fishes, bats, snails, etc., of bright red color. A beautiful combination of colors.
864. CARNELIAN AND WHITE AGATE VASE in the form of a hollow stump. The stump is white and is decorated in relief with five flying bats and a plant with berries. A charming piece.
865. CARNELIAN AND WHITE AGATE DISH in the form of a leaf, the outside decorated with branches of the woody fungus, and on the inside bottom a flying bat carved in deep relief.
866. CARNELIAN AND WHITE AGATE VASE in the form of a tall stump, with branches, vines and flowers in openwork relief; at one side a white phoenix standing upon a branch.
867. CARNELIAN AND WHITE AGATE FLOWER HOLDER in the form of a cluster of fungus, peaches, and pomegranate, with a Buddha's-hand citron rising in the middle to form a small vase.

868. CARNELIAN AND WHITE AGATE FLOWER HOLDER in the form of a cluster of fungus, and branches of plums and peaches. A large rolled fungus leaf forms a vase, and at one end a peach is hollowed out to hold water.
869. CARNELIAN AND WHITE AGATE FLOWER HOLDER in the form of two large fungus leaves, upright and rolled so as to form two vases or water receptacles. Over the larger spreads a branch of a peach tree, with leaves and fruit. A fine piece.
870. CARNELIAN AND WHITE AGATE VASE in the form of a Buddha's-hand citron, resting on branches, with peaches and pomegranates, and leaves of fungus.
871. CARNELIAN AND WHITE AGATE CARVING of a branch of fungus, with two large leaves turned up to form water receptacles, in the front smaller leaves and at the back a branch of pine.
872. CARNELIAN-AGATE VASE in the form of a double stump, one smaller than the other. Over the surface, in relief and openwork, are branches of fungus, peach and plum trees with leaves, flowers and fruit.
873. CARNELIAN-AGATE VASE in the form of a fish-dragon standing upright. A smaller fish is represented clinging to the under side of the larger one.
874. CARNELIAN-AGATE DISH of irregular shape, with branches of the woody fungus spreading over the surface in relief.
875. CARNELIAN-AGATE WATER POT, of deep, rich, red color, in the form of a hollow peach, with a small opening on top. The surface is covered with branches, leaves, and smaller peaches carved in relief. A choice bit.
876. CARNELIAN-AGATE BOTTLE in the form of a reclining stork holding in its beak a branch with peaches. The wings and tail feathers delicately outlined.
877. CLUSTER OF THREE FIGURES, one in carnelian and white agate, one in white nephrite, and one in carnelian-agate, representing the three Taoist divinities, Fu, Lu and Shou.
878. ANCIENT MANDARIN'S NECKLACE, containing 108 small chalcedony beads, four large quartz leads, and three drops.

879. BLUISH-GRAY AGATE TRAY of irregular shape, in the form of a flat leaf, with lines simulating veins on the upper surface.
880. CARNELIAN-AGATE ARCHER'S THUMB-RING.
881. RED AGATE ARCHER'S THUMB-RING.
882. CARNELIAN-AGATE CUP, in the form of an upright fungus leaf standing on a branch with three smaller leaves.
883. CARVING IN CHALCEDONY-AGATE in the form of a double stump of fungus forming two separate vases, surrounded by branches and leaves of the same plant, one large leaf forming another water receptacle, and two bats in white depicted on the top edge of one stump.
884. CARVING IN BLUISH AGATE of a hollow stump with branches and flowers of the plum tree, and a large fungus at one end. A rare specimen.
885. CARVING in reddish-brown carnelian (Fr. Sardoine) in the form of an upright Buddha's-hand citron.
886. CARVING OF A GRAYISH AGATE COVERED JAR resting on the back of a fish-dragon depicted rising from the waves, another smaller fish pursuing the flaming jewel—all carved out of one piece. Boldly designed and perfectly finished.
887. CARVING IN BLUISH-GRAY AND BROWNISH AGATE of three pomegranates, two standing and one lying on its side, the three rising from a branch with leaves. Each is hollowed out to hold water. In beauty, delicacy of carving and perfect finish this piece is unsurpassed.
888. CHALCEDONY-AGATE VASE in the form of a broad hollow stump with branches, leaves and fruit of the peach and plum tree, a branch of fungus, a deer and a bat, carved in openwork relief on the surface.
889. YELLOW AGATE VASE in the shape of a large upright fungus leaf, decorated in relief with other fungus leaves and branches.
890. BLUISH-GRAY AGATE TRAY of irregular shape, in the form of a lotus leaf with upturned edges, the stem curling over one side to form a handle.
891. SMALL WATER-POT of cream colored agate, boldly carved in relief with a dragon pursuing the flaming jewel through the clouds.

892. CHALCEDONY-AGATE CUP AND TRAY. The cup has two handles, representing archaic dragons, and rests in a raised ring in the middle of the tray, which is lighter in color.
893. SMALL CARVING IN CHALCEDONY-AGATE representing a plant of the double gourd, one large leaf forming a shallow dish, the under side decorated with vines, another leaf, two double gourds and two bats.
894. SMALL CARVING IN CHALCEDONY-AGATE in the shape of a shallow dish formed by a fungus leaf, the under side decorated with branches and leaves and two bats.
895. SMALL CHALCEDONY-AGATE PAPERWEIGHT in the form of a cluster of dates and peanuts.
896. AGATE BOTTLE.
897. SMALL DISH, of irregular shape, of pinkish and lavender colored agate. On one side a crab, and on the other a frog, climb towards the edge. A rare specimen.
898. TALL AGATE BEAKER of ancient bronze design, with rows of buttons down the sides and faces, the intervening panels completely filled with floral decoration in slight relief. A choice specimen.
899. AGATE VASE or bowl of inverted conical shape, of beautiful coloring and extremely high polish.
900. CARVING IN CHALCEDONY-AGATE of a small swallow on an ivory stand.
901. BROWNISH-YELLOW AGATE VASE in the form of a flat jar with elephant-head handles with hanging rings. At one side a hollow pine tree stump with its branches spread over the vase. At the other side a deer, with a branch of fungus in its mouth. On the neck a flying bat, and on the back branches of bamboo and fungus.
902. CHALCEDONY CUP in the form of an upright lotus leaf, with vines, branches and leaves carved in relief. Near the top a small butterfly of lighter colored material.
903. CARVING IN GRAYISH CHALCEDONY in the form of a large upright lotus leaf, with green vines and other leaves spreading over the surface. A magnificent specimen, showing how ingeniously the lapidary has utilized the various colorings of the material. Carved ivory stand.

904. CARVING IN GRAYISH CHALCEDONY in the form of a hollow stump, decorated in relief with branches of pine, plum, bamboo and fungus of green color. A beautiful combination of colors and a fine example of lapidary skill.
905. SMALL FLUORITE INKSTAND in the form of a figure seated beside an oval bowl. A fine piece of very clear material.
906. CARVING IN FLUOR of the mythical three-legged toad. A fine specimen, with an unusual combination of colors.
907. VASE of pale greenish Bowenite in the form of a hollow stump. At one side a phoenix stands below a branch with peaches; at the other side a figure stands upon a branch of fungus.
908. GREEN CHALCEDONY VASE of flattened bottle shape, the body decorated in slight relief with monsters' heads, the long neck encircled of seven rings and with two handles in the form of phoenixes.
909. SMALL IDOL of dark green Chalcedony, of a Buddhist divinity carrying an almsbowl in his hands.
910. BLACK SERPENTINE VASE of quadrangular shape, modelled after an ancient bronze sacrificial vessel. Belongs probably to the Han dynasty. (206 B. C., 220 A. D.)
911. AGALMATOLITE BOTTLE, with low compressed body and long narrow neck.
912. SMALL DISH with irregular edges, shaped like a lotus leaf.
913. PAPERWEIGHT or table ornament in the shape of a bitter gourd, carved out of a solid piece of turquoise.
914. SMALL MALACHITE DISH of rich velvety color, highly polished.
915. SMALL FLAT MALACHITE DISH.

LAPIS LAZULI.

916. SMALL HINDOO IDOL, carved out of an exceedingly rich piece of Lapis Lazuli. Decorated with a crown of jewels and a necklace of pearls, set in gold lines.
917. CARVING OF LAPIS LAZULI of a mountain grotto, in which sits a figure of a Taoist divinity. At his right is an

attendant, at his left a tree. This is one of a series of eighteen similar carvings representing the eighteen Lohan which came from the Imperial Summer Palace, near Peking. No. 640 is another. This is an exceptionally large and fine piece of lapis lazuli.

918. CARVING IN LAPIS LAZULI in the form of a hollow stump. At one side two egrets standing upon rocks have in their beaks branches of fungus which spread from a tree growing behind. At the other side is a pine tree with branches growing over the front and back of the stump.
919. CARVING IN LAPIS LAZULI of a cylindrical vase rising from bamboo plants growing upon rocks. Round the vase, in bold relief, is an imperial five-clawed dragon pursuing the flaming jewel. A very fine specimen of material and carving.
920. LAPIS LAZULI DISH, standing upon four low feet of fungus design, divided into three large and three small lobes. The exterior is decorated with chrysanthemums carved in relief. On the rim at each side a flying bat is depicted. Inside, with its head just rising above the rim, is a dragon in pursuit of the flaming ball.
921. LAPIS LAZULI VASE in the shape of a hollow stump of a pine tree, with plum and bamboo trees carved in relief rising from the base.
922. CARVING IN LAPIS LAZULI, in archaic design, of the dog Fu, with a young dog climbing up over the older one's back.
923. CARVING in rich reddish Amber of a dish in the form of a large leaf, decorated in relief with branches, leaves and buds, through which a dragon of ancient design is crawling to reach the edge.
924. MANDARIN'S NECKLACE of 108 rich yellow Amber beads, with large beads and drops of jadeite, and smaller beads of imitation coral.
925. ROCK CRYSTAL SNUFF BOTTLE, carved in high relief with three monkeys climbing on rocks. On the back in slight relief a lotus. Stopper of pink coral.

926. ROCK CRYSTAL SNUFF BOTTLE, carved in relief, with a flowering vine, to one branch of which a fish is hanging. Stopper of jadeite.
927. ROCK CRYSTAL SNUFF BOTTLE, carved on one side with a longevity figure seated beside two stags under a pine tree; on the other side a lotus plant and flower. Stopper of tourmaline.
928. ROCK CRYSTAL SNUFF BOTTLE, carved in the form of a double gourd, with vines bearing smaller gourds running over the surface. Three of these small gourds form feet for the bottle.
929. ROCK CRYSTAL SNUFF BOTTLE, carved on each side with the figure of an archaic dragon. Stopper of composition to simulate jadeite.
930. ROCK CRYSTAL SNUFF BOTTLE, carved on each side with a large bat, which completely covers the surface. Stopper of jadeite.
931. ROCK CRYSTAL SNUFF BOTTLE.
932. ROCK CRYSTAL SNUFF BOTTLE, painted on the inside with landscape and mountain scenery. Stopper of pink tourmaline.
933. ROCK CRYSTAL SNUFF BOTTLE, of cylindrical shape, painted on the inside with water scene, a pagoda, etc.
934. ROCK CRYSTAL SNUFF BOTTLE, of flattened globular form, with inclusions.
935. ROCK CRYSTAL SNUFF BOTTLE, of flattened globular shape, with inclusions. Stopper of pink tourmaline.
936. ROCK CRYSTAL SNUFF BOTTLE, of flattened globular shape, with inclusions. Stopper of lapis lazuli and agate.
937. ROCK CRYSTAL SNUFF BOTTLE, of the variety known as "Smoky Quartz." Stopper of red coral in gilt metal.
938. ROCK CRYSTAL SNUFF BOTTLE, of the variety known as "Smoky Quartz," carved in the form of a melon, with vines and tendrils spreading over the surface. On one of the leaves the figure of a fox is carved, and a bee is flying near by.

939. ROCK CRYSTAL SNUFF BOTTLE, of the variety known as "Smoky Quartz," in the shape of a pomegranate, with vines and smaller fruit, and two bats, carved in relief on the surface. Stopper of turquoise.
940. AMETHYSTINE SNUFF BOTTLE, perfectly plain, with a stopper of pink tourmaline.
941. AMETHYSTINE SNUFF BOTTLE, cut to an exceeding thinness, and beautifully tinted in parallel streaks. A very fine specimen. Stopper of tourmaline.
942. AMETHYSTINE SNUFF BOTTLE, carved on one side with two figures under a tree, on the other an old man and a deer. Stopper of the same material.
943. AMETHYSTINE SNUFF BOTTLE in the shape of a plum. A dainty specimen, with bats and dragons carved in relief upon the surface. Stopper of turquoise.
944. PINK QUARTZ SNUFF BOTTLE, the entire body covered with a basket-work pattern carved in relief. Stopper of imitation coral.
945. AGATE SNUFF BOTTLE, carved to an exceeding thinness and exquisitely tinted. A very fine specimen. Stopper of green glass.
946. AGATE SNUFF BOTTLE, of flattened shape and mottled pearl color, with black inclusions.
947. AGATE SNUFF BOTTLE, of cylindrical shape and mottled pearl color.
948. AGATE SNUFF BOTTLE, of flattened globular form and plain white color. Stopper of composition.
949. AGATE SNUFF BOTTLE of dark pearl color, carved out of a natural pebble.
950. AGATE SNUFF BOTTLE, of brownish and black color, with false handles in the shape of a mask holding a ring.
951. AGATE SNUFF BOTTLE of flattened globular form and mottled pearl color. Stopper of jadeite.
952. AGATE SNUFF BOTTLE of amber color. Stopper of imitation coral.
953. AGATE SNUFF BOTTLE, of flattened bottle shape, carved in high relief, with a dog, bird, moon, clouds, and plum tree.

954. AGATE SNUFF BOTTLE, carved to an exceeding thinness and exquisitely tinted. Stopper of composition.
955. AGATE SNUFF BOTTLE of milky-white color, with four horses of light brownish tint carved in high relief on the front. Stopper of jadeite.
956. AGATE SNUFF BOTTLE. On the front, carved in high relief, the figure of a man in a boat.
957. AGATE SNUFF BOTTLE, carved in high relief with the figures of two boys upon rocks. Stopper of pink tourmaline.
958. AGATE SNUFF BOTTLE of flattened shape and dark pearl color. Carved in high relief with a pavilion extending over waves in which a large globe is floating. A bird flying above. Stopper of jadeite.
959. AGATE SNUFF BOTTLE, carved in high relief with the figure of a warrior on horseback, a bat flying overhead. Stopper of rock crystal.
960. AGATE SNUFF BOTTLE, carved in high relief with a bird on a branch of bamboo. Stopper of jadeite.
961. AGATE SNUFF BOTTLE, carved in relief with an eagle and two nondescript animals resembling bears. Stopper of jadeite.
962. AGATE SNUFF BOTTLE, carved in high relief with a boat in which an aged figure is seated, another figure on the bank. On the back a flowering lotus plant, with a fish lying on one of the leaves. Stopper of pink quartz.
963. AGATE SNUFF BOTTLE, carved in relief on one side with a man in a boat; on the back a larger figure and a dog. Stopper of jadeite.
964. AGATE SNUFF BOTTLE, with a longevity deity surrounded by fungi, carved in relief. Stopper of jadeite.
965. AGATE SNUFF BOTTLE, carved in relief with birds, plants, etc. Stopper of gilt metal.
966. AGATE SNUFF BOTTLE, carved in high relief with a cock and flowering plants.
967. AGATE SNUFF BOTTLE, carved in high relief with the figures of a dog and a bat.

968. AGATE SNUFF BOTTLE, carved in relief with a summer house in which an aged figure is seated, watching two children play in front. A bird flying overhead. Stopper of crystal.
969. AGATE SNUFF BOTTLE, carved to an exceeding thinness. Stopper of chalcedony.
970. AGATE SNUFF BOTTLE of flattened globular form, carved in high relief with figures and birds. A fine specimen. Stopper of pink quartz.
971. AGATE SNUFF BOTTLE, carved in high relief with an eagle, a monkey and two horses. Jadeite stopper.
972. AGATE SNUFF BOTTLE, carved in high relief with a landscape scene and two figures.
973. AGATE SNUFF BOTTLE, a blackish inclusion ingeniously carved in slight relief to represent a horse with a small monkey upon its back and being led by a larger monkey. Agate stopper.
974. AGATE SNUFF BOTTLE, of pearly gray color, with the figures of nine monkeys carved in high relief. Stopper of silver mounted with various stones.
975. AGATE SNUFF BOTTLE, carved in slight relief with the figure of a dog surrounded by five bats. Stopper of pink quartz.
976. AGATE SNUFF BOTTLE, carved in relief with a camel, a dog, and a branch of a tree. Stopper of jadeite.
977. AGATE SNUFF BOTTLE, carved in relief with dragons and clouds. An archaic dragon on the bottom.
978. AGATE SNUFF BOTTLE, carved in strong relief with a horse, a monkey in a tree above.
979. AGATE SNUFF BOTTLE of reddish-brown color, carved in relief with the figure of a grotesque monster. Pink quartz stopper.
980. AGATE SNUFF BOTTLE, carved in relief with a toad, scorpion, lizards, snake, butterflies, etc. A very fine specimen.
981. AGATE SNUFF BOTTLE, beautifully colored and carved in the form of a melon, over the surface of which spreads

- a vine bearing leaves, flowers, and a smaller melon. On the leaves are bees and butterflies. Stopper of jadeite. An exceedingly beautiful specimen.
982. MOTTLED AGATE SNUFF BOTTLE, carved in deep relief with a fish leaping from waves to catch a butterfly.
983. MOTTLED AGATE SNUFF BOTTLE, beautifully marked. Glass stopper.
984. MOTTLED AGATE SNUFF BOTTLE, beautifully marked. Glass stopper.
985. MOTTLED AGATE SNUFF BOTTLE, of irregular shape, apparently cut from a pebble.
986. MOTTLED AGATE SNUFF BOTTLE, plain, with mask handles. Crystal stopper.
987. MOTTLED AGATE SNUFF BOTTLE of flattened bottle shape, with mask handles. Gilt metal stopper.
988. MOSS AGATE SNUFF BOTTLE. Stopper of lapis lazuli.
989. AGATE SNUFF BOTTLE in the shape of a bursting pomegranate, a leafy branch on one side and a bee on the other in relief. Coral stopper. A very fine specimen.
990. CARNELIAN SNUFF BOTTLE of flattened bottle shape, with mask handles.
991. AGATE SNUFF BOTTLE of reddish brown color. Pink quartz stopper.
992. CHALCEDONY SNUFF BOTTLE in the shape of a Buddha's-hand citron, with a branch of vine bearing another fruit in relief over the surface.
993. TURQUOISE SNUFF BOTTLE, carved out of a natural pebble. A fine specimen.
994. LAPIS LAZULI SNUFF BOTTLE of flattened bottle shape, with mask handles. Stopper of jadeite.
995. JASPER SNUFF BOTTLE, plain, with two mask handles. Glass stopper.
996. MOTTLED JASPER SNUFF BOTTLE, with two mask handles.

997. AGALMATOLITE SNUFF BOTTLE of flattened bottle shape. A very fine old specimen. Glass stopper.
998. YELLOW AMBER SNUFF BOTTLE of flattened flask shape, and unusually clear color. Jadeite stopper.
999. AMBRITE SNUFF BOTTLE, carved out of an unusually large piece of this mineral.
- 1,000. MOTHER-OF-PEARL SNUFF BOTTLE, carved in relief on one side with a fungus plant and a bat, on the other a dog trying to catch a butterfly. Coral stopper. A fine specimen.



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